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HAREWOOD HOUSE, HAROVER SQUARE, W. }  
LONDON, England, August 5, 1911

That eventually the woman's movement in England should penetrate the art and life of music has long been expected and prophesied by discerning minds, and that it has at last found tangible expression in the formation of the Society of Women Musicians, which held its inaugural meeting last month at the Woman's Institute, 92 Victoria street, S. W., may be considered as the first step in the inevitable. In a recent interview, Katharine Eggar, the honorable secretary of the new society, said to the writer: "The widening scope of the woman's cause has at last approached the realm of musical art and in the phases of its professional life as bearing on the welfare of women we hope to improve some of the conditions. In union we find there is strength and so in our musical life as well as in our more prosaic life, we have adopted the significant motto of 'United we stand, divided we fall,' and that is the principle underlying this movement in its relationship to music and the woman musician."

"Our ultimate object in organizing?"

"I will give you a copy of our constitution and by-laws and you shall see."

From the copy the writer made the following excerpts:

#### TITLE.

The society shall be called "The Society of Women Musicians,"

#### OBJECTS.

To supply a center where women musicians can meet to discuss and criticize musical matters.

To afford members the benefits of co-operation and also, when desired, of advice with regard to the business side of their professional work.

To bring composers and executants into touch with each other, and to afford practical opportunities to composers for trying over compositions.

To promote such other objects as may be deemed desirable by the council for the advancement and extension of the society's interests generally.

The society shall consist of members (women) and associates (men).

The society shall be governed and its funds administered by a council consisting of the president, the honorary officers and not less than sixteen members or more than twenty-four.

The annual subscription will be as follows: For non-professionals, \$6.50; for professional members, \$1.75; for associates, \$1.25.

"We extended over a hundred invitations to our first meeting," continued Miss Eggar, "and between fifty and sixty responded, and we elected the following officers and members:

"President, Liza Lehmann; vice-president, Marion Scott; honorary secretary, Katharine Eggar; honorary treasurer, Gertrude Eaton; musical council, Ethel Barns, C. S. Burns, A. B. Darnell, Mrs. F. Dawes, Emily Daymond, Adela Hamaton, Lucie Johnstone, Agnes Larkcom, Florence Macnaughton, Mrs. Stannard; members, Harriet Solly, Ethel Barns, Eleanor Davies, Beatrice Langley, Stella Fife, Lily Henkel, Alma Haas, S. Bostock, Phoebe Otway, Haliday Douglas, Laura Bush, Henrietta Krüger, Caroline Perceval, Madame Degshemès, Julia Cook-Watson, Frances Davidson, Evangeline Florence, Amy McDowell, Pauline Barrett, Ethel Carre-Smith, Mabel Saumarez Smith, Anne Mukle, May Mukle, Liza Lehmann.

"To the splendid work and enthusiasm of our Provisional Council, in getting the society into shape, is due its present status, and this council consisted of Marion Scott and Gertrude Eaton, the society's originators, and the Misses Johnstone, Darnell and Hamaton. Of this committee I was chairman, and my name necessarily came into much prominence in all the reports, but I am only one of a body. Mostly all the members I have mentioned are professional musicians. Madame Lehmann, of course, needs no further reference; Marion Scott has a string quartet of her own, which gave two concerts at Aeolian Hall last year, and she is a leading spirit in the R. C. M. Union, besides lecturing on musical subjects and composing much music. Miss Eaton is secretary of the R. C. M. Magazine, and has many activities besides musical ones. Ethel Barns has had many of her compositions performed, besides being a very talented violinist. Miss Daymond

is a great authority on teaching and theory. Lucie Johnstone is well known as a teacher of singing, as is Mrs. Larkcom. The Solly Quartet is known in all musical circles, and such names as Beatrice Langley, Eleanor Davies, Lily Henkel, Evangeline Florence, May Mukle and, in fact, all of our original members—our pioneers—are musicians of whom any musical center might be proud.

"Yes, I delivered the inaugural address, but other addresses were given by Miss Eaton, who spoke on the Woman's Institute with which we shall be affiliated, and on the many benefits to be derived from the co-operation with it, among which are the privilege of using its excellent rooms as a meeting place and opportunities of hearing all the lectures given there on various and interesting topics. Then Miss Scott talked on the 'rules and regulations' of our new society, and Miss Johnstone on its future possibilities, and Miss Daymond, who offered some good suggestions for its future welfare.

"What do I personally consider the basic need in such a society?"

"Several basic needs must be considered. First, originality of thought on the part of women needs to be stimulated, the woman's musical point of view must be broadened, she must be freed from the stultifying conventions artistically, musically and commercially, and also from the



JULES WERTHEIM.

Who has been engaged as one of the soloists with the London Symphony Orchestra for next season.

blind adoration of tradition. But let me refer you to my address: 'I believe that it will be one of the other objects of our society to challenge the conventions of music, for I believe that we all in our heart of hearts imagine what music might be. . . . Each of us comes into a world which presents us with a ready-made scheme of life, so that we grow up taking everything around us for granted and concluding that things seen are eternal. It needs some Bernard Shaw to burst into our lives before it occurs to us to question the conventions with which we are surrounded. However, wherever we look we see that women are challenging conventions, facing life in a new spirit, refusing to accept trivialities for realities, and developing resources under every kind of condition. Surely the movement which has produced such results in character is bound sooner or later to bring a great impulse to art in all its branches.

"Yes, I am of the moderns, but I am also a great worshipper at the shrine of the ancients; their ideas, their originality of thought and their general conception of life appeals because it is the root, the source, of all things. Certainly, we can apply the same principles to the education of women of today. Why not? One must go back to first causes to learn the real facts of all things, the arts and woman's cause included, but what one acquires from these must be used for the development of the present day, to correct, strengthen and straighten out the ideals that are in constant need of nourishment and on which the future is always growing up. Women have neglected, and have been neglected, where the scientific idea was and is concerned. Man's idea of education is fine, for man. All we shall do and, of course, are doing is to apply the same idea to woman, and our society especially and particularly, to

women in their relation to musical art. We simply come out openly, frankly and rationally and urge them to consider themselves qualified to be path finders, improvers and authorities as far as they individually are, by natural ability, education and training, fitted to be.

"As my friend, Maud Stepney Rawson, said, in a recent issue of the London Evening Standard: 'It is the unscientific attitude of mind which has kept women back.' So our criteria shall be based on the necessity of sound musical education, scientific as well as artistic, technical training, and the ideal of a broad comprehensive knowledge of life and art. Yes, it is chiefly the woman composer we wish to help and encourage. In all ages it has been the creative mind that has encountered the greatest difficulties. The creator's mode of thought runs counter to the prevailing thought so often that through neglect and non-recognition it simply dies down and out, especially in the case of the woman composer; or with both man and woman a bid is made to the banal for rejuvenation. The society of woman musicians will devote its best energies to the cause of the woman composer. It is she we wish to help. We have enlisted both executants and composers as members, and we know the former will be a substantial foundation for the latter to build for speedy recognition of merit.

"I am sure that you and your paper must both agree with me that a high principled women musician's organization, working for an ideal, must be a powerful factor in purifying musical life and forming public opinion.

"We earnestly wish to rid the English public from its slavish acceptance of the ballad and other vulgar stuff that is and has so corrupted the general public taste. If one goes to a music hall, one does not expect to hear the classics, but at concerts, advertised as such and patronized by the concert-going public, surely one expects there not to find the trite, common ballad masquerading as a legitimate number and usurping the place on the program that should be given to the really worthy—the real legitimate composition.

"How do I account for the slavish acceptance?"

"Well, I shall again quote from my address: 'The musical world is very like the political, in that there is a great deal of wire-pulling, party jealousy, and such things, in both. One does not need to know much about musical business, about musical institutions, about musical transactions in general to realize that there is a great deal that is insincere and unlovely in these. We all feel and talk vaguely about the wonders of music, but what do we really make of it in our daily life? Have we any real convictions, based on study, as to the moral value of music in education, such as the Greeks had? Have we any real knowledge of the harm that bad music does? Can we even prove what is bad music? If we had any conviction of the sacredness of art, should we be content with our present artificialities and the profanities of our concert giving?'

"We think we can improve matters by combining and using our amalgamated influence, and we shall endeavor to adjust things on a purely artistic and legitimate basis.

"Yes, I know it is a herculean task, but nothing was ever accomplished without an ideal, and it is always a herculean task to try to reach an ideal.

"We need a fresh impulse, light, buoyant, less heavy than some of our English classics, and perhaps it will come through woman—the non-ponderous impulse. Music, not alone in England, but in all countries, one may say, is waiting—waiting for the one. There is nothing in contemporaneous art that is worthy to be considered as epoch making; the moderns are all controversialists. But if women felt that sympathetic environment that we hope to establish, and which is as much for the man as the woman, both would put forth their best efforts to establish a national art that would be based on the best in them.

"Do I think the leaders of the day sincere?"

"In some of their work, yes. But the forcing process never produces sincerity, and the aesthetic side of an art should prevail as over against the mechanical, or to quote again from my remarks at the meeting 'we shall not write great music from juggling with worn out forms, only by seeking for the life which is behind all forms.' In October we shall have a general meeting when we shall arrange all our programs, and we hope to establish a choral society, an orchestra, and other ensemble branches, for our membership embraces all classes of women musicians, the performer, teacher, conductor, lecturer, etc., besides the men associates."

On account of his inability to secure the people desired for the cast of Strauss' "Rosenkavalier," F. C. Whitney has been compelled to postpone the London hearing of the work until next spring. As Colonel Mapleson, Mr. Whitney's London representative, said to the writer: "It is a bad time of the year to secure first class artists, so many

had signed elsewhere before we were prepared to make contracts. We tried to get Nordica and Alice Nielsen, but both artists had long concert tours covering the time that we wished to play in the United States. However, we shall put the work on in the spring and then next autumn go to America. Mr. Whitney returns from America about August 7, and we shall then know definitely about our plans. We anticipate no trouble about any present contracts. We expect to arrange everything to the mutual satisfaction of every one concerned."

Tina Lerner, the Russian pianist, has been engaged by the London Philharmonic Society for the December 5 concert, when she will play the Beethoven G major concerto. Later in the season Miss Lerner will appear at one of the ballad concerts, and among her provincial engagements is an appearance with the Adolf Brodsky Quartet in Manchester.

It is officially announced that Thomas Beecham will conduct a season of light opera during the winter months.  
EVELYN KAESMANN.

#### Later News from London.

HAREWOOD HOUSE, HANOVER SQUARE, W.  
LONDON, England, August 12, 1911.

London's midsummer musical season is marked annually by the opening of the Promenade concerts or, vice versa, the series of Promenade concerts is the annual beginning of London's midsummer musical season. The opening concert this year will take place this evening at Queen's Hall, when the program consists in part of the "Hänsel and Gretel" overture (Humperdinck); "Irish Rhapsody," No. 1 in D minor, Stanford; the Järnefelt prelude; Sibelius' "Valse triste"; a fantasia on Welsh melodies arranged by Sir Henry Wood, and overture, "Britannia," by Mackenzie. The soloists will be Esta d'Argo, soprano; Thorpe Bates, baritone, and Albert Franzella, flutist. The character of the various evenings remains unchanged. Mondays will be devoted to Wagner, Fridays to the classics, Saturdays and other evenings to miscellaneous works. During the season the Beethoven nine symphonies will be given, the ninth with the omission of the choral section. Other Beethoven compositions listed are the "Leonora" overtures, No. 1, 2 and 3; the "Egmont," "Coriolan," "Fidelio" and "King Stephan" overtures; "Prometheus" ballet music; piano concertos No. 3,

4 and 5; three equal for four trombones; trio in C for two oboes and cor anglais; rondo for wind instruments, and the songs "Adelaide," "In questa tomba" and "Creation's Hymn," with orchestral accompaniment. An interesting list of eighteen novelties is also announced, constructed of the following works:

Pavane ..... Ravel  
Waltz from Rosenkavalier ..... Richard Strauss  
Roumanian Rhapsody, No. 1 ..... Georges Enesco  
Swedish Rhapsody for orchestra (Midsommarvaka), op. 19, ..... Hugo Alfvén  
Shepherd Fennel's Dance ..... Balfour Gardiner  
Three pieces for oboe and orchestra ..... Hamilton Harty  
New suite, Children's Corner ..... Debussy  
Variations on an Irish air, op. 29 ..... Norman O'Neill  
Suite for flute and orchestra, The Flute of Pan ..... Jules Mouquet  
Small suite for orchestra ..... Cecil Forsyth  
Petite suite for flute and orchestra ..... Henri Büsser  
Symphonic poem, Antonie et Cléopâtre ..... Raymond Roze  
Fantaisie for piano and orchestra ..... Louis Aubert  
Orchestral rhapsody, A Passer-by ..... C. B. Rootham  
New suite for orchestra, op. 9 ..... Georges Enesco  
Miniature suite ..... Eric Coates  
Canon, op. 56, No. 5 ..... R. Schumann  
(Arranged for orchestra by Francis G. Sanders.)  
New suite ..... Bach-Mahler

As heretofore the season is under the conductorship of Sir Henry J. Wood, and Robert Newman, manager.

Katharine Eggar is the first English woman to give a



KATHARINE EGGAR.

concert of her own compositions that embraced other than vocal compositions alone.

Kathleen Parlow was the soloist, August 10, at Ostend with the Kursaal Orchestra under M. Rimskoff.

Pavlova, the Russian dancer, will not return to America this year on account of the many engagements booked for her on the Continent by her manager, Daniel Mayer.

Hollman, the cellist, who is now in South America, where an extensive tour has been arranged for him, was enthusiastically received by his audience at his opening concert at Buenos Aires. His managers, Ibbs and Jillet, were informed that his opening concert was so successful that three extra concerts were immediately arranged for.

The American musical public will be greatly interested to know that William Shakespeare, the noted voice teacher and lecturer on the art of singing, will leave for America September 6. Mr. Shakespeare has decided on the necessity of an absolute change on account of his recent sad bereavement in the death of Mrs. Shakespeare, after a long and painful illness. Mr. Shakespeare will cross with Mr. and Mrs. Becker of Los Angeles, and will proceed with them to their home on the Pacific Coast, where he will remain some two months, teaching and lecturing. Mr. Shakespeare's former visits to the United States elicited so great an appreciation and personal welcome that he is therefore looking forward with much pleasure to his visit this autumn. Later, Mr. Shakespeare will

visit the Middle West, and then the larger cities in the East. There is perhaps no European teacher who has numbered so many American pupils as his disciples; during the many years of his teaching, here in London, Mr. Shakespeare has had pupils from every quarter of the United States, mostly of the professional class and those engaged as teachers themselves, in their own native towns, who come over annually for new ideas and general information. Those old friends and followers have been urging him to make another visit to them, and circumstances favoring a change, he decided on this journey to old friends. He will return to London in the spring of 1912.

Vincent Czerwinski, the Polish baritone, who has recently signed with the Antonia Sawyer concert direction of New York City, is now visiting in London and coaching in oratorio. Mr. Czerwinski returns to the United States in September to fill a long list of concert and oratorio engagements.

Among the visitors to London this season is Madame Devine, of New York City, who is one of the more famous disciples of the elder Lamperti vocal method. Among the interesting events of Madame Devine's visit here was her meeting with Albani, who, in Madame Devine's own words, "was cordiality itself, giving me many excellent ideas and her valuable opinion on many questions." Another event that Madame Devine was enthusiastic about was the formation of the English Woman Composers' Society, at the preliminary meeting of which she was present and gave a short address. Madame Devine sees great possibilities in this new organization (which was reviewed in the London letter of THE MUSICAL COURIER, August 16) and her remarks to the newly formed society were stimulating and helpful. Madame Devine has declared her discovery of a very talented singer in Sara Davies, a young Welsh soprano who has been singing for seven months at Malta in a repertory of Italian opera. Miss Davies, who has been a pupil of a disciple of the Lamperti method, appeared in the roles of Gilda, Lucia, Rosina, Amina, Felina and many other coloratura and lyric roles. Miss Davies has signed with the Vert agency and will be heard in concert and recital this coming season. Madame Devine will return to America September 1.

Among the principal artists engaged by the Quinlan Opera Company are Salla Miranda, Agnes Nicholls, Bettina Freeman, Muriel Terry, Edna Thornton, Julia Caroli, Maxine Verande, Rosina Beynon, Vera Courtenay, John Coates, John Harrison, Franco De Gregorio, D. Byndon Ayres, Spencer Thomas, Clarence Whitehill, Allen Hinckley, Arthur Wynn, Charles McGrath, Robert Parker and William Samuell.  
EVELYN KAESMANN.

#### A Dilemma of Horns.

Sober, Georgian Mayfair has lost its ancient peace, and there are residential streets in the heart of the West End which sometimes would rival Chicago for noise. The noises themselves we all agree are quite dreadful—loud grunts or sudden hoots, yells, squeaks, other sounds that one can only imagine to be like the death rattle of a mastodon, and still others that frankly suggest the slaughterhouse. Fortunately no one defends the nature of these noises, but many people still think them to be necessary. If they are necessary they can be regulated. A few years ago a serious attempt was made to keep down the noises made by itinerant musicians and vendors in the streets, but people do not realize that the existing state of affairs is equivalent to the licensing of thousands upon thousands of itinerant musicians, every one equipped with an instrument of his own choice, and with formidable locomotive powers. In a quiet street in Mayfair the other evening some of these noises, audible from a chair in the quietest part of the house, were counted, and between ten minutes to eight and five minutes to eight there were heard three hundred and thirty-three blasts or notes of horns or various other mechanical devices of motor cars—that is to say, an average of sixty-seven per minute. And when we consider that every sudden and unexpected sound is an assault upon the nervous system, which has to be met by an actual physiological process of resistance, it is easily understood that all this medley of sound is adding to the nervous strain on the community, taking its toll of energy which we would fain reserve for finer purposes.—London Saturday Review.

#### By and Large.

New York, August 16, 1911.

To The Musical Courier:

In last week's edition of your paper one of your correspondents quotes the Latin phrase *Ex nihilo nihil fit*, but puts the preposition *de*, which is incorrect, in place of the preposition *ex*.

Is this a mere slip of the pen, or is it an example of Byron's critics? "With just enough of learning to misquote."  
Yours truly,

CLARENCE LUCAS.

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## COLUMBUS MUSICAL NEWS.

COLUMBUS, Ohio, August 10, 1911.

Janet Ramsey, a talented young pianist of Columbus, sails August 20 for Berlin, where she will be a pupil of Ossip Gabrilowitsch. Miss Ramsey has been a pupil of Grace Hamilton Morrey for several years, under whose instruction she has made remarkable progress.

\*\*\*

Rebecca Alice Rich, director of the Conservatory of the Wallace Collegiate School, will be here to open this interesting new institute of learning early in September. There already is a large number registered. Virgilia Wallace, contralto, and head of the vocal department, gave a recital in Cambridge Friday, August 4.

\*\*\*

Cecil Fanning has been persuaded to receive a few pupils during August. This interesting singer might have every moment employed with pupils if he could spare the time from recital and concert giving.

\*\*\*

One of the best of the season's late recitals was that given by pupils of Effie Nichols, one of the first of the younger teachers of Columbus. Miss Nichols was a favored pupil of Alberto Jonas, of Berlin, and was chosen to be his assistant. She has a large class in the city, and is an active member of the Women's Music Club. The pupils who appeared in her recital in the Auditorium of the Public Library were Rhea Berlin, Helen Morris, Mary Lewis, Allen Rankin and Miss de Lozano.

\*\*\*

Henriette Weber, of the Cosmopolitan School of Music, in Chicago, is spending the summer with her parents, Professor and Mrs. Henry A. Weber, in Forsythe avenue. Misses Weber and Anna Irene Larkin, reader, have a busy season of engagements ahead of them. They have had three appearances in Columbus the past season, and have an engagement here for a drawing room concert in the home of Mr. and Mrs. Schumacher early in the coming autumn.

\*\*\*

The Women's Music Club and Girls' Music Club calendars will be out soon and they will present an interesting array of concerts for the coming season.

\*\*\*

The new Hartman Theater makes grand opera possible and the Chicago and Boston Opera Companies both wish to be heard here. In time the Metropolitan will no doubt spend a week here on its journey westward. When this time comes the music conditions in Columbus will be well nigh ideal. A long list of artists are already booked for next season, a series of orchestra concerts, several chamber concerts, two or three choral concerts, the May festival by the Oratorio Society in conjunction with the Theodore Thomas Orchestra, a few novelty concerts like the Balaika Orchestra, and a special attraction for every matinee of the music club is the feast to be spread before Columbus music lovers next season. One of the early autumn entertainments will be a faculty concert by the members of the faculty of the Wallace Conservatory. This will include organ numbers by Mrs. Wilbur Thoburn Mills, piano numbers by Rebecca Alice Rich and Emily Church Benham, both pupils of Josef Lhevinne; violin numbers, by John Betts Goodall, pupil of Press and Spiering, of Berlin, and Suchy, of Prague; vocal numbers, by Virgilia I. Wallace, contralto, and harp solos and obligatos by Anna De Milita.

\*\*\*

The teachers are rapidly returning to their studios and every one will be at work by September 15. Ella May Smith is already busy a part of every day with pupils. Herman Ebeling is in Europe; Frances Houser Mooney is up in the Canadian lakes, Rosa L. Kerr is on the coast of Maine at Booth Bay Harbor, Mrs. Morrey is at home and will begin her concert work early in the season. The past year in Berlin has enriched this brilliant pianist and has ushered her into an already profitable season of recitals. There are new teachers coming every day to Columbus, which has much to offer them in the way of educating concerts.

\*\*\*

Lucille Pollard Carrol is down in Southern Ohio resting at her country home. She will return to her studio in the Iroquois early in September.

\*\*\*

Floyd Crooks, baritone, has a number of good concert engagements for next season. This interesting young singer never fails to please an audience, and offers a well contrasted program, which is planned to suit every taste.

\*\*\*

Florence May Scott, dramatic soprano, will be heard in many Ohio cities this season. She has a big tone, richly colored, splendid repertory and a natural ease and grace, which is very engaging. Miss Scott has been solo soprano at Northminster Church for the past three years.

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## MUSIC IN BUFFALO.

BUFFALO, N. Y., August 16, 1911.

The Carleton Opera Company is playing to splendid houses at the Teck Theater. During the first week of its engagement "The Beggar Student" was well presented. The ensemble is particularly good, the chorus girls are pretty and have fresh, well trained voices. This week "Florodora" is pleasing the many, for William Carleton, Jr., has arrived to fill an important role. The elder Carleton played and sang the Beggar Student exceedingly well. It is astonishing to hear how well he can still do solo work, for he is not a young man. Maude Williams is the prima donna soprano. Her sister is a very vivacious little soubrette and a capital little actress. Next week the old time favorite "Mikado" will be the attraction.

\*\*\*

Band concerts in our public parks are well attended. Bolton, of the Seventy-fourth Regimental Band, is teaching the public generally to appreciate classic music, and like Oliver Twist the audiences clamor for more.

\*\*\*

Last Sunday was field day for the German-American Alliance. Eight thousand German-Americans met at Teutonia Park to listen to the speeches of Hon. Theodore Sutro, of New York, and other prominent men. All of the German singing societies participated to keep alive the spirit of patriotism which does not forget Fatherland while enjoying the freedom of America.

\*\*\*

Quite a number of the local vocalists have been pleasing out of town hearers while on their vacation trips. Mrs. F. D. Gardner (a former pupil of Marchesi in Paris and who studies now with Edward Randall Meyer of this city) has been delighting lovers of good singing during her recent visit to Preston, Ont. The Canadians who also heard her sing at the Sunday services of one of the leading churches offered inducements to have her prolong her stay so as to be heard the rest of the summer.

\*\*\*

Fred Starr True, basso of St. Paul's Cathedral, has also been winning golden opinions by his singing in Hornell and Binghamton, N. Y., and more recently in the series of Sunday concerts arranged by the Motor Boat Club of Buffalo.

\*\*\*

A good recital was given at the Genesee Valley Club recently by the pupils of John D. Beall, of 564 Monroe avenue. It was conceded that this recital was one of the finest ever given in Rochester. Besides advanced pupils, young Barbara Beall sang the "Pearl of Brazil" so brilliantly that her listeners predict a very successful career for her. Mr. Beall is one of the successful vocal teachers in Rochester; gives one hundred lessons a week and has just organized a singing society named in honor of the American composer, George W. Chadwick. Early in September "The Chadwick" will begin rehearsals of very ambitious music, with Mr. Beall as director. Applications for membership are coming in very rapidly. Last week Mr. and Mrs. Reed Miller were guests of the Bealls.

\*\*\*

Mr. and Mrs. Wilhelm Oncken visited Silver Lake Assembly last month and while there gave two programs of piano and vocal music. Mrs. Oncken's ability as a pianist is remarkable. Her husband has a fine baritone voice. This musical couple are making hosts of friends, who are delighted to learn that the Onckens purpose giving a number of artist recitals after their return to Buffalo in September.

\*\*\*

The Guido Chorus announces the engagement of Arthur Hartmann, violinist, for one of its soloists at the beginning of this season's series of concerts. Mr. Hartmann's scholarly paper on violin music read at the New York Music Teachers' Association convention here in June made admirers anxious to hear him in violin numbers.

\*\*\*

Mae Davis Smith, local concert manager, has a brilliant array of artists engaged for the coming season.

VIRGINIA KEENE.

Soprano is the name of the lucky horse that won the Fasig Stakes at Cleveland.

"Don't you wish you had bet a fiver on the race?" asked Harry.

Now this looked innocent enough and we encouraged Harry with a smile.

"Or a tanner?" he feverishly continued.—New York Evening Sun.

## Tina Lerner to Tour Russia.

After six years' absence from her native land, Tina Lerner has been engaged for a tour of Russia in November of this year. Her appearances in that country will be with the leading orchestras. She is also to give recitals in St. Petersburg and Moscow. November 11, Miss Lerner is to be the soloist at the Siloti concerts in St. Petersburg, Alexander Siloti appearing as the musical director. November 13, Miss Lerner and the French violinist, Thibaud, will give a joint recital in Moscow in the series of chamber concerts under the auspices of the Moscow Philharmonic. November 18, the fair pianist appears as soloist with the Moscow Philharmonic Society, Felix Weingartner conducting. Other appearances closed for Miss Lerner on the tour are with the Riga Symphony Society under the direction of Schneevogt; concerts in Rostof, Kieff, Penza, Astrachan, Ekaterinoslaw, with the Imperial Symphony Society. After the tour in Russia Miss Lerner will go to England, where she will appear as soloist with the London Philharmonic Society and later assist at a concert which the Adolf Brodsky Quartet is engaged to give in Manchester.

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## Rudolph Ganz in Great Demand.

There is a lively demand for Rudolph Ganz for the coming season, and his manager, Charles Wagner, has al-



MR. AND MRS. RUDOLPH GANZ AND THEIR PUPILS ON JULY 4, 1911, AT THEIR SUMMER HOME IN CLARENS, SWITZERLAND.

ready booked him for some thirty-five dates to be played between October 19 and December 20. Ganz will open his tour with the Boston Symphony Orchestra at Cambridge, Mass., on October 19. Then will follow two dates in Boston with the same organization, when the distinguished pianist will play a special Liszt program. He has also been booked with the symphony orchestras of St. Paul, Minneapolis, Chicago (Theodore Thomas Orchestra) and New York (Volpe). Some of the towns in which he will play recitals are Chicago, Winnipeg, Omaha, Grinnell (Ia.), Birmingham, Houston, Milwaukee, Indianapolis, Grand Forks, Appleton, Marquette, Lincoln, Madison,

Memphis and Webster City. Many music societies are asking for Ganz, with whom engagements cannot be made because of dates clashing with other engagements. In all events, Ganz will have a very busy time of it during his three months' stay in America, and his tour promises to be a big success.

## Antonia Sawyer's New Circular.

A very attractive new circular has been sent out by Antonia Sawyer, in which the artists of greater and lesser degree in her bureau are mentioned. The foundation color of the leaflet is Alice blue and the lettering a deep navy blue. The artists are recorded as follows:

Kathleen Parlow, the great violinist; Ernesto Consolo, the distinguished pianist; Katharine Goodson, the renowned English pianist; Louise Barnolt, contralto of the Montreal Opera Company; Henriette Wakefield, mezzo contralto of the Metropolitan Opera Company; Philip Spooner, the young American tenor, who is being hailed as a native exponent of bel canto; Vincent Czerwinski, the distinguished concert baritone; Gisela Weber, a gifted violinist, who may be engaged for solo work or in conjunction with the Weber Trio; Laura Combs, soprano, who has sung with the leading orchestras, including the Boston Symphony; Ethel Altamus, a talented American pianist, who has to her credit appearances with the Philadelphia Symphony Orchestra; Gertrude Duffey, a coloratura soprano (pupil of Jean de Reszke); Minna Kaufmann, a finely trained soprano, available for concerts and recitals; Margaret Adsit Barrell, a mezzo contralto (pupil of Georg Fergusson and Mrs. Arthur Nikisch); Adelaide Gernon Lewis, concert contralto; La Rue Boals, an exceptional oratorio and concert basso; Dorothea Thullen, a lyric soprano; Alice Preston, soprano; Renee Schieber, perhaps the youngest coloratura soprano now singing in concert; Anne Irene Larkin, reader, in conjunction with Henriette Weber, pianist (the two are making specialties of works like "Pelleas et Melisande," "Der Rosenkavalier," "Ariane et Barbe-Bleue" and "Königskinder"); the Russian Trio, with Eugene Bernstein at the piano; the American Symphony Orchestra, Henry Liff, conductor, available for festivals and social events.

Mrs. Sawyer has booked the leading artists under her management with all the orchestras in this country and Canada, and contracts for the artists who are new in the field are being closed every day at the Sawyer Bureau in the Metropolitan Opera House Building, 1425 Broadway, New York City.

## Leononie Dumas, Dramatic Soprano.

Dramatic soprano and leading vocal teacher in the Peace Institute at Raleigh, N. C., Leononie Dumas was heard by Elliott Schenck while in New York, and immediately engaged as soloist with his orchestra for August 15. So pronounced was her success that she was at once re-engaged for two more appearances on August 17 and 19, when she created an even more favorable impression. All of which naturally reflects great credit on the musical standing of the Peace Institute as well as on the musical ability of Miss Dumas, since she was not prepared to sing, having really come North for the ostensible purpose of engaging artists for the course of four concerts given in that institute during the season. The scope of this course, too, may be readily surmised when the announcement of Kathleen Parlow's engagement for one of the concerts be taken into consideration, as well as the fact that Antonia Sawyer is to supply the remaining artists also for this entire course.

## Studio Hall, New York.

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In all musical history there is no instance of an injustice so cruel as that which made professional musicians class Grieg—the most spontaneous and fertile melodist since Wagner—as a minor composer, because, in their ignorance, they supposed that all or most of his melodies were folk-tunes.—New York Evening Post.



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## MUSIC IN MUNICH.

MUNICH, August 2, 1911.

The series of festival performances of Mozart operas began Sunday evening with a presentation of "Don Giovanni." These are called "festival" performances because every seat costs \$5 and because they are exclusively arranged for the benefit of the many strangers within our gates at this time of the year. The wily burger stays away and sees the same performance in the winter season for half the price. "Don Giovanni" is always done very well here, although by no means brilliantly, and this performance was no exception to the rule. Cortolezis, a Mottl pupil, directed (his first appearance as a festspiel conductor), and did very well. The feature of the evening was Hermine Bosetti in the role of Zerline. There is no better Zerline to be found at the present day, and few as good. The only guest was Fräulein Forti, from Dresden, who sang the Donna Anna very acceptably. The other principal parts were presented by Brodersen (Don Giovanni), Gillman (Commendatore), Fräulein Ulbrig (Donna Elvira), Geis (Leporello), Bauberger (Masetto), all of Munich. The house was full and there was plenty of applause.

It is possible to get up a little more enthusiasm over the beginning of the Wagner festival performances, which started Monday evening in the Prinzregenten Theater with a presentation of "Tristan and Isolde," in which the average was very high. Otto Lohse conducted in place of the lamented Mottl, and proved himself to be an exceedingly competent director, even brilliant at times. Lohse, who has been in Cologne for a long time, will be in Brussels next season and then goes to Hamburg. Some Americans may remember him in New York, where he at one time conducted. The orchestra played very well on the whole, although occasionally there were a little nervousness and uncertainty under the strange baton. The men had only one rehearsal, and that not complete. The Isolde was the American soprano, Edyth Walker. She sang and acted extremely well, and, notwithstanding the extreme heat, her voice was as full and pure in the "Liebestod" as at the beginning. Ullrich of Leipzig was the Tristan. He makes a specialty of this role, which he acts very finely. I must confess not being able to share in the general enthusiasm for his singing. The voice is very throaty, has much more of a baritone than tenor quality, and the singer is inclined to stray away from the true pitch occasionally. Fräulein Clairmont, the newly engaged Munich alto, made an acceptable Brangäne. A Herr Liszewsky from Cologne undertook to sing the Kurvenal, but disappeared after the second act on the plea

of hoarseness. Brodersen was called upon to take his place, and one regretted that this singer had not been present sooner. The house was filled by the simple expedient of giving away a good many free tickets. There is no Oberammergau to bring strangers to Munich this year, and the Bayreuth competition makes itself felt.

This evening the first "Ring" performance begins under Lohse's direction. Aside from the local conductors, Franz Fischer and Hugo Röhr, the single guest will be Gustav Brecher of Hamburg, who will conduct one performance of "Tristan and Isolde."

Ernestine Schumann-Heink is here. She will appear this evening as Erda in the "Rheingold." During the festival she will also be heard as Waltraute, the first Norn, and Magdalena. She is dividing her time this summer between this city and Bayreuth, where she also appears as Erda, the Norn, and the Voice in "Parsifal." Madame



THREE DISTINGUISHED PERSONS.

Schumann-Heink is in the best of health and spirits and looks forward with pleasure to her next season's concert work. She will begin in Philadelphia on November 6, with the Boston Symphony Orchestra, with which organization she has a series of ten appearances in various cities. In December she will take a vacation at Christmas time to spend the holidays with her family at her beautiful

home in the Orange Mountains, near Paterson, N. J. In January begins a trip which will take her to the cities of the Pacific Coast. She is also engaged for the big festivals in Cincinnati and Buffalo. At the reception at Wahnfried, the home of the Wagner family, which always precedes the Bayreuth season, Madame Schumann-Heink this year sang the "Allmacht" by Schubert, and received a large bouquet and a personal note of thanks from Frau Cosima. The accompanying snapshot shows Madame Schumann-Heink at Bayreuth shaking hands with her colleague, Frau Bahr-Mildenburg of the Vienna Opera. The man is her husband, Hermann Bahr, the author of the play "The Concert," which made such a success in America last season.

In conclusion be it said that the Munich festival performances will never attain to the rank of real "festival" performances until more rehearsals are held. For a new conductor and an ensemble in which there are a number of singers who have never worked together before, one partial rehearsal for each opera is not enough. Rehearsals cost practically nothing except the time put into them, and the management owes it to the public, in view of the high price demanded for each seat, to present the operas as well as possible. The genius of Felix Mottl was often able to spur an insufficiently rehearsed and mixed company on to splendid work, but now that Mottl is dead the conditions are changed. This is no new complaint of mine. The local critics have been calling for more rehearsals for the last three or four years.

The summer season of operetta at the Künstler Theater under Prof. Max Reinhardt's direction had for its second production a new operetta entitled "Thermidor," music by Digby Latouche, book by F. J. Stéfán. "Thermidor" was unfortunate in following that gem, "The Beautiful Helen." The book is rather harmless, but by no means bad as operetta books go, and the young composer provided very agreeable music, with two or three very catchy numbers. With all due respect for Reinhardt's work on the "legitimate" stage it must be said that there are operetta stage managers in Vienna, England and America who could have made much more out of the material. The production in itself was first class in every respect. Company, scenery, conductor (Alexander von Zemlinsky, who also did the exquisite instrumentation) and orchestra were all excellent. Rudolf Ritter, in the title role, and Fritz Massary as Denise won individual triumphs. That fine comedian, Max Pallenberg, worked his hardest to get some fun out of a role that was not funny. The house was crowded on the opening night and the applause

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liberal. Manager Gustave Amberg has bought the stage rights for England and America. Before being seen across the water the operetta will be entirely worked over and brightened up, and should make a success.

Plans for the great Wagner centennial festival here in 1913 are already beginning to take shape. A committee has been formed, which includes about all the well known people in the Munich musical world. It is headed by the Minister for External Affairs, the Minister of Education and the Minister of Railroads. The honorary president is Baron von Speidel, director of the Royal theaters. The first president is the Mayor of Munich, Dr. von Borscht, and the second Richard Strauss. The executive committee is headed by Georg Fuchs, at present director of the Künstler Theater.

Speculation as to Mottl's successor to the post of musical leader of the local Opera is rife. Munich is not only in search of a competent conductor, but also seeks some one with a name and reputation approaching Mottl's, and such men are scarce. I think Dr. Carl Muck could have the position if he would take it, but knowing his love for Boston and his new contract there I do not believe he would come here. It is quite possible that for the coming season the management will simply secure some competent conductor, leaving the post of musical director to be filled later, when some suitable candidate has been found.

Geraldine Farrar has arrived in Munich and will spend some weeks rehearsing songs with Frank La Forge, who is already here. Mr. La Forge will accompany her in her concert work next season. Dippel and Campanini will be here next week to confer with Wolf-Ferrari in regard to the Chicago production of his new opera, "The Jewels of the Madonna."

Hermann Klum, the well known Munich concert pianist and teacher, has had the honor of being selected as the soloist for the annual "All Holy Day" concert of the Royal Academy of Music in November. The concert this year will take the form of a Liszt memorial program, and Herr Klum will play the Hungarian fantasia, accompanied by the Royal Orchestra. Just who will direct this concert in place of the late Felix Mottl (who, by the way, picked out Herr Klum for soloist) is not yet known.

Manager Whitney's abandonment of the "Rosenkavalier" tour for America aroused considerable interest here, as our Hofkapellmeister Cortolezis was to have gone along as one of the conductors.

H. O. OSGOOD.

#### Dr. Bruns' Pupil Honored.

The following letter is convincing evidence as to the esteem in which Dr. Bruns, of Berlin, is held as a teacher of singing by one of the important Royal Opera intendants of Germany:

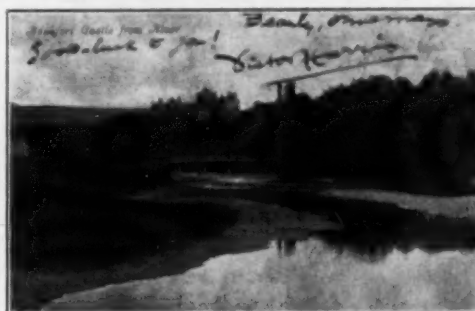


I close with kindest regards.

AUGUSTSTRASSE, 4.  
WIESBADEN, May 21, 1911.  
DEAR DR. BRUNS—In accordance with my promise I send you herewith a check for \$250, with the request that you will employ it, as already arranged, in the interest of Mr. Lohalm. The young artist's agreement will follow tomorrow and I hope that by our united efforts we shall secure, in every respect, great success.  
Yours sincerely,  
VON MUTZKEBECKER,  
Intendant of the Royal Opera.

#### Victor Harris a Sportsman.

Victor Harris is enjoying a season of fishing and shooting during the present month at Beaulieu, Inverness, Scotland.



land. Mr. Harris sends the accompanying post card, showing the picturesque Beaufort Castle.

#### Maurice Aronson Returns to Berlin.

Maurice Aronson, the piano pedagogue and long time associate of Leopold Godowsky, has removed from Vienna to Berlin, and on September 1 will resume his teaching at his new studio, Berlin-Schöneberg, Bozener St. 8. Mr. Aronson is well known in the German capital through his

work, both as an independent piano instructor and as assistant to Godowsky during that great pianist's residence in that city. Quite a number of pupils have accompanied Mr. Aronson from Vienna to Berlin, so the prospects are that he will have a busy season. Vera Kaplun-Aronson, the pianist's wife, who is about to embark upon a virtuoso career, will be heard in Berlin the coming season.

#### Ida Haggerty-Snell Returning to Texas.

Ida Haggerty-Snell, teacher of vocal music, recently closed a successful summer term in New York, and she is returning to her home in San Antonio, Tex. Mrs. Haggerty-Snell teaches a method that is said to bring sure results. As she very cleverly says: "Not every one may become an artist, but all may be taught to sing artistically."

The pupils of this teacher sing musically, and they show that their voices have been trained correctly and scientifically. Mrs. Haggerty-Snell's home is at 135 Taylor street, San Antonio.

#### Florio Pupil Wins Success.

Vincent Sullivan, artist-pupil of Elfert Florio, made his professional debut in the role of Baron Rudi, in "The Spring Maid," which reopened on Monday evening, August 14, at the Liberty Theater, New York. As Mr. Sullivan is a graduate of Columbia University, the house held many of his college friends, who gave him a hearty welcome. His performance was good and the large audience applauded both Mr. Sullivan and Miss MacDonald to the echo.

#### Mrs. George R. Sheldon Back from Europe.

Mrs. George R. Sheldon, who has served with ability as chairman of the guarantors' committee of the New York Philharmonic Society, was among the recent arrivals from Europe. Mrs. Sheldon has been abroad several months, and has returned much improved in health.

#### Oscar Condon in New York.

Oscar Condon, manager of the St. Louis Symphony Orchestra, is in New York engaging artists and making arrangements for a tour of the orchestra, which will give fifteen pairs of symphony and twenty popular concerts in St. Louis this season.

It is estimated that one hundred and forty-seven orchestras of all sizes and grades give symphony concerts in Germany during the summer.

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### Chris Anderson

Baritone.

### Karl Schneider

Bass-Baritone.

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Basso.

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## MUSICAL DAYS IN BROOKFIELD CENTRE.

BROOKFIELD CENTRE, Conn., August 12, 1911.

From the hour when the cannon ushers in the "glorious Fourth of July" until the end of August, when the golden glow sheds luster in the gardens, the old town of Brookfield Centre enjoys a musical season that brings new life and interest to the austere residents. There are no modern inventions (save the execrable adornments of the female sex) to spoil the beauty of Nature's handiwork in these Connecticut hills. The old town goes on about its quiet affairs, and lives its good, simple, upright life, without ever seeing a trolley car. Danbury, the nearest large city, is seven miles distant, hence the rural simplicity and quiet are complete. Strange, indeed, that the town is not better known, since it is free from "malaria, mosquitos" and other evils, which real estate men usually advertise (as non-existent) from the house tops when they wish to start a land boom in their territory. The dearth of young people (except when the vocal students are here) is one reason why the population of the old town is about the same (or is it less?) as it was five years ago.

Brookfield Centre has two churches (Congregational and Protestant Episcopal), a small public school, which resembles a farm barn; a town hall, more or less in the throes of decay; the inevitable country store; about two dozen attractive residences; the Curtis School for Boys, the most important center of progress and civilization, and last, but not least, two Schools of Music (in the summer months). The Curtis School for Boys being closed from June to the end of September, the residents welcome the coming of the singers and vocal students, while the sons of rich men are at their own homes or travelling abroad with their fathers.

Brookfield Centre is situated in Fairfield County, about 72 miles from New York. The town proper is fringed by farms, many of which are owned and cultivated by sturdy sons and daughters from Scandinavia, who seem most eager to take up the irksome work discarded by the descendants of the early Yankee settlers.

When anything social or artistic happens in Brookfield Centre, during the months of July and August, Herbert Wilber Greene (head of the Brookfield Summer School of Music) and Frederick S. Curtis (founder of the Curtis School for Boys) are the two men who appear to be at the helm. All the town looks up to these men, each of whom, in his own way, is a representative citizen of New England, fully able to meet the demands made upon him. The Greene School has had a large enrollment this summer, including three pupils from far away Seattle, Wash. Recitals were given in July at the small opera house (in the school domains) by Sara Mesick, contralto, of Philadelphia; Sophie Barman, of Philadelphia, and Flora Spatz, of Boyertown, Pa., both sopranos, united in one of the July programs; Mable Gray, soprano, from New York; Hilda Deighton, contralto, of Seattle, and Grace Carman, soprano, from Seattle, were the singers who appeared in another of the July evenings. Augustine Houghton, soprano, from Philadelphia, and Marian Spangler, also a soprano, from the same city, united in a joint recital last month. Miss Spangler has departed for Harcourt, Ohio, where she will teach her art to a large class. The August recitals to date have been given by Ethlyn Salter, soprano, from New York, and Sidney Calburne, tenor, from Bridgeport, Conn., August 3.

Mrs. Adolphus Holton, soprano, from Norwood, Mass., and her brother, Everett Bridgeman, baritone, of Burlington, Vt., gave a program Thursday evening, August 10, and they were followed by another program contributed by Jennie A. Robinson (contralto), from Nashville, Tenn.; Eleanor Jones (contralto), from Seattle, and Margaret Nelson (lyric soprano), from Jacksonville, Fla. Miss Meeker (soprano), of Bridgeport, gave a recital Saturday morning, August 12. Leroy Hoffmaster (tenor), from Reading, and his brother, Leon (a baritone), gave a recital Saturday. The recitals scheduled for the third week in August include one by Miriam Gilbert (soprano), from Philadelphia, and Carlton S. McHenry (baritone), from Perkiomen, Pa.; another by Mrs. Frank Binnex (soprano), from Harrisburg, Pa., and Harold G. Hutchins (tenor), teacher of singing at Wooster (Ohio) University; Cecil Wright (baritone and organist), from New Haven, is booked for a song recital Tuesday evening, August 15. On the morning of that day Emma L. Trapper, of THE MUSICAL COURIER staff, will speak to the normal class on "Opportunities for Singers." Alice McNamara (soprano), from Lynchburg, Va., is one more advanced pupil of Mr. Greene studying here this summer. Sterling Hall, a comic opera basso from New York; Christine Irish (soprano), from New Hampshire, and Elizabeth Cobb (pianist), from Americus, Ga., are among other promising pupils of the

progressive summer colony. Mrs. Joseph J. O'Donohue, Jr., of New York, who studies piano with Mrs. Greene during the regular season in New York, is attending the summer session with her young daughter, Beatrice.

Jennie A. Robinson, head of the music department of Fiske University, in Nashville, and Alice Grass, who teaches organ at that institution, are enjoying their first visit to Brookfield Centre. Both have studied during the summer, Miss Robinson (vocal), with Mr. Greene, and Miss Grass (organ) with Mr. Wright.

Adele Laeis Baldwin, the contralto and teacher from New York, is spending a week at the Brookfield Summer School of Music, as a guest of Mr. and Mrs. Greene. Madame Baldwin has informed THE MUSICAL COURIER representative that she has resigned from the faculty of the Master School of Music in Brooklyn, N. Y., where she taught diction several seasons. Next season, Madame Baldwin is to be head of the vocal department at the Finch private school on the upper West Side, New York City, and in addition she will continue her work at the Institute of Musical Art and have her private pupils come as usual to her studio in Carnegie Hall. Madame Baldwin is celebrated for teaching diction in English, German and

evening the handsome modern gymnasium of the Curtis school was opened for a rousing suffrage meeting under the auspices of leaders who are making a whirlwind tour of Litchfield County. Brookfield Centre, being close to the borders of this county, was deemed worthy to receive a visit from three of the speakers. The cry of "votes for women" was in the air. The entire student body and the faculty of the Brookfield Summer School of Music marched down the road and attended the meeting. Each student, teacher and guest wore a golden glow as a compliment to the suffrage leaders, that flower representing the suffrage color. The speakers of the evening were Prof. Charles A. Beard, of Columbia University, New York; Mrs. Beard and Frances Maule Bjorkman, of Denver, Col. It was stated after the meeting that several of the singers were converted and forthwith signed one of the membership blanks. Mr. Curtis was chairman of the meeting.

Students from the Brookfield Summer School of Music have served as choristers in both the churches here throughout the summer, much to the pleasure of the inhabitants, who have had few opportunities to hear artistic singing. E. L. T.

### Adele Laeis Baldwin in Connecticut.

During her stay in Brookfield Centre, Conn., Adele Laeis Baldwin, the contralto, gave a talk on "Diction" before the students and faculty of the Brookfield School of Music, and Wednesday evening of last week Madame Baldwin delighted the same musical audience with a recital. Caia Aarup Greene (Mrs. Herbert Wilber Greene) accompanied the singer in a very attractive program arranged in four groups. Madame Baldwin's style, diction and tone production served as models in singing songs in four languages. Some of the songs on her list are rarely, if ever, sung by contraltos. In this class of songs were Schumann's "Aufträge" and "Chanson Papillon" by Campa. Other songs included "Ich liebe Dich," Beethoven; "Die Meerfee," Schumann; "Wie Melodien," Brahms and "Der Schmied," Brahms; "Nel Cor," Paisiello; Canzone Napolitana, Widor; "L'Esclave," Lalo; "Old French Bergerette," Bérat; "Printemps Nouveau," Widai; "Baby Clover," Willeby; "My Uative Land," Kaun; "April Blossoms," Clough-Leigher, and "Invictus," by Bruno Huhn. As Madame Baldwin demonstrated what could be done by a contralto with correct tone emission and pure diction, in the way of singing dainty songs, supposed to be the sole rights of lyric sopranos, so she also gave a demonstration of a woman singing a song written for the male voice. She did this, and did it effectively, in her rendition of Huhn's stirring "Invictus."

### Gatty Sellars' Organ Recitals.

Gatty Sellars, solo organist of the Queen's Hall, London, concerts and the Crystal Palace Musical Festival, is giving recitals of the Coronation music in England, accompanied by the King's trumpeter, William Short, L. R. A. M., principal trumpet of the state concerts, Buckingham Palace, and State trumpeter of England. The King's trumpeter returned from an Australian tour to play for the Coronation, while Mr. Sellars in the meantime was inaugurating new organs in the United States.

### "The Divan" of Hafiz to Be Repeated.

Bruno Huhn's "The Divan," a song cycle for four solo voices and piano, words by Shams al Din Mohammed Hafiz, will be given another performance at The Orchard, Southampton, L. I., on Friday afternoon, August 25, with the composer at the piano. Among the assisting artists will be Edna Sands Dunham, soprano; Mildred Potter, contralto, and John Barnes Wells, tenor.

### Maconda at Ocean Grove.

Charlotte Maconda, the soprano, will be the soloist at the concert in the Auditorium at Ocean Grove, N. J., Thursday evening, August 24. Her numbers will include "Ah fors e lui" from "Traviata" (Verdi); "Lilacs" by Rachmaninoff; "Mary of Allendale" (Old English); "Spring" by Tosti, and the Bach-Gounod "Ave Maria" with organ and violin obligato.

### Hans Kronold Booking Short Tours.

Hans Kronold, the cellist, is arranging a short tour in New York State, Pennsylvania and Ohio for the month of November, and in North and South Carolina, Tennessee and Georgia during the month of February, 1912.

Managers, music clubs and educational institutes should address Hans Kronold, 1185 Lexington avenue, New York City, regarding dates, etc.

### Evan Williams to Sail Next Tuesday.

Evan Williams, the tenor, who has been in Europe since June, has notified his managers, the Quinlan International Musical Agency, that he will sail for New York, Tuesday August 29. Mr. Williams is to have many appearances in concert and oratorio during the season of 1911-1912.

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French, but she also belongs in the ranks of the recognized teachers of singing.

Cecil Wright will follow Charles W. Clark to Paris early next month and coach with the noted American baritone. While in Paris Mr. Wright will also study organ with Widor.

Anna E. Ziegler has a small class at her summer school of singing located at the further end of the old town. When Madame Ziegler goes on her vacation later on Elsie Ray Eddy will take charge of the class.

Brookfield Centre's most exciting week of the season came to a brilliant close tonight with the Hoffmaster song recital in the little opera house. The series of interesting events, in which nearly every man, woman, child and visitor had some share, started in merrily Tuesday evening, when a reception was given in honor of the bride of the Congregational minister, the Rev. Milton Whittier. This took place in the lecture room of the church, and in some ways was as formal as a social event in New York at the height of the season. The little bride of the young minister looked as modest in her white gown as one of the lovely wild flowers that dot the fields, and she bore up well under the ordeal of shaking hands with several hundred people, asking each one a second time to repeat their names. Mr. and Mrs. Curtis, Professor and Mrs. Spague, the mother of the minister and the mother of the bride, stood in the receiving line. The Misses Skidmore served ably on the reception committee, and the young Mrs. Curtis, Mrs. Peck and other good women saw to it that everybody was served with refreshments.

Wednesday evening, Mr. Greene invited his school and guests to partake of a watermelon feast in the opera house. There was no music (thank the stars), but plenty of mirth for the young and those who still feel young. The fruit was of special choice quality.

Thursday evening the double recital took place in the opera house referred to in a preceding paragraph. Friday



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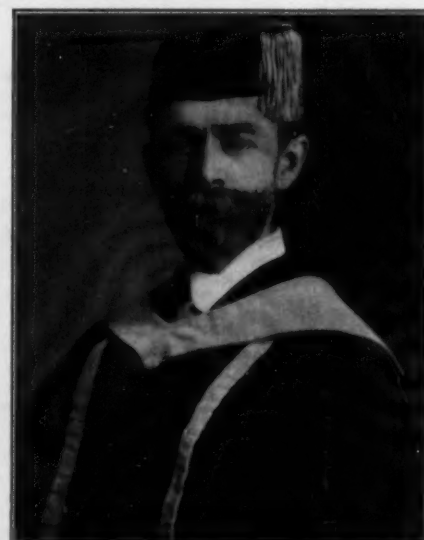
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## ST. PAUL-MINNEAPOLIS MUSIC.

TWIN CITIES, August 10, 1911.

The Minneapolis Symphony Orchestra season opens October 20 and will cover a period of twenty-three weeks, during which time there will be presented twelve Friday evening symphony programs, twenty-one Sunday "populars," and six young people's concerts, on Friday afternoons. A notable feature of this year's work will be an Eastern tour in March, when the orchestra will appear at New York, Philadelphia, Washington, Pittsburgh, Buffalo, Cleveland, Columbus and other large cities. Wendell Heighton, manager, who has been in the East completing the arrangements for the trip, is enthusiastic over the prospects and greatly pleased by the general interest shown in the orchestra. The home season will be followed by a spring tour of nine weeks, bookings for which are almost completed, as a result of the one just ended, the longest ever undertaken by any orchestra in this country. It is a significant fact that every town visited last year has asked a return date, notable among them being Chicago. The symphony concert dates in Minneapolis are: October 23; November 3, 17; December 1, 14, 29; January 12, 26; February 9, 23; March 8, 22. And the soloists engaged thus far are: Singers—Johanna Gadske, Francis Alda, Berta Morena, Esther Osborn and George Hamlin; Pianists—Rudolph Ganz, Katharine Goodson and Harold Bauer; violinists—Maud Powell and Albert Spalding. An important administration change is the appointment of Carlo Fischer, for five years solo cellist with the orchestra, to the position of assistant manager.

Alma Johnson Porteous leaves this week for Washington Harbor, to spend the remainder of the summer.

Heinrich Hoevel, Harry Woodruff and Donald Ferguson are spending a vacation in the northern woods. Sotto voce it has been whispered that there is a conspiracy afoot to give Mr. Ferguson a taste of roughing it—with a double roll on the r—and, from all the evidence at hand, the ones who have hatched the fell plot are quite capable of carrying it to an artistic finish.

A wedding of more than usual interest in the musical world was that of Margaret Gilmor and William MacPhail, which was celebrated August 3 at Gethsemane Church, Minneapolis. The bride's only attendant was Eleanor Poehler, and Harry C. Libby acted as best man. The nuptial music was played by W. S. Marshall. Miss Gilmor has for some time been associated with the Minneapolis School of Music, and both as a teacher and accompanist, in which latter field she probably has no superior in the Twin Cities, has won for herself a most enviable reputation. Mr. MacPhail is easily one of the leading violinists of the Northwest. His work stands for all that

is progressive and is particularly characterized by artistic ability upon a sound intellectual basis—and this spells success in any art. After a month in the Canadian Rockies Mr. and Mrs. MacPhail will open a joint studio in the Metropolitan Building.

The Schubert Club's engagement of Fannie Bloomfield Zeisler for a piano recital November 7 lends additional interest to an already promising musical season for St. Paul. The club has engaged Thomas Whitney Surette, lecturer at Oxford University, England, and other attractive features of the year's programs will be the Liszt memorial, an afternoon of American composers, and two or more chamber recitals.

Raymond Shryock has returned after two years' study abroad, and will be associated with the Minneapolis Symphony Orchestra during the coming year. While the greater part of the time was spent with Michael Press, of Berlin, Mr. Shryock also studied theory and composition with Novak, and violin with Suchy, both of Prague, the latter Sevcik's successor, and while there played first violin in the German Symphony Orchestra.

The Minneapolis Symphony Orchestra has been engaged to play a two weeks' engagement at Ravinia Park, Chicago, beginning August 28.

BESS A. COCHRANE.

## Minna Kaufmann Coaching in Paris.

It is always a pleasure to record the legitimate success of a serious thinking artist who knows exactly what she



MINNA KAUFMANN IN PARIS.

has to do and sends that thought freighted message of vocal certainty over the footlights to her audiences, as well as into the minds of the pupils placed under her

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guidance. Among this category of artists Minna Kaufmann, the brilliant dramatic soprano under Antonia Sawyer's management, undoubtedly belongs. To add further emphasis to this contention, which really needs no additional proof in view of the singer's success in her last season's recitals in Boston, New York, Philadelphia and Pittsburgh, Madame Kaufmann, who has been in Paris coaching with an assistant of Jean de Reszke since June, has been assisting him in turn by coaching a number of his pupils in tone production.

When the added prestige and self confidence which this signal mark of appreciation from such a source naturally begets, the young singer should create a distinct following for herself among the leading concert artists in this country. With the return engagements in these cities already booked by Mrs. Sawyer, Minna Kaufmann will find a full season awaiting her New York advent the latter part of September.

## Alma Gluck to Sing New Roles.

Alma Gluck, the young soprano of the Metropolitan Opera Company, is spending the summer at her cottage on Lake George, N. Y. Director Gatti-Casazza has assigned Miss Gluck several new roles in which she is to appear during the early part of the opera season. But, during the autumn Miss Gluck will fill a number of concert engagements under the management of the Quinlan International Musical Agency. The young singer will begin the series of concert appearances in Toronto (with the Symphony Orchestra) October 3. October 12 and 16 she is to sing at the Maine music festivals to be held in Bangor and Portland. The Quinlans also announce that Miss Gluck will give a recital in Carnegie Hall, the date to be announced later.

## Bookings for Paulo Gruppe.

Paulo Gruppe, the Dutch-American cellist, is to return to America in time to begin his third tour of the country about November 1. Some of his bookings include concerts in Newark, N. J., Columbus (with Woman's Musical Club), Cleveland and Canton, Ohio, Flint and Lansing, Mich., Chicago and Springfield, Ill., and a tour of ten or more concerts on the Pacific Coast. Mr. Gruppe is also wanted by musical organizations in the South where he played last season. It is expected that he will play again in New Orleans and make another tour of Texas.

## Whitney Re-engaged for Nordica Tour.

Myron W. Whitney, the basso, has been re-engaged for Lillian Nordica's concert tour. Mr. Whitney assisted Madame Nordica during the past two seasons. The new tour of the prima donna will open in Denver the last week of September. Mr. Whitney is spending his vacation at his country home in Sandwich, Conn.

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\*HANS TANELEB, tenor, Royal Opera, Karlsruhe.  
FRANK EGERHEFF, baritone, Berlin Royal Opera.  
FLORENCE WICKHAM, mezzo-soprano, Metropolitan Opera Co.  
PAUL KITTEL, tenor, Vienna Imperial Opera.  
CAVALLIER MARIO SAMMARCO, baritone, Metropolitan Opera Co. and Covent Garden.

PUTNAM GRISWOLD, basso, Berlin Royal Opera; next season, Metropolitan Opera Co.  
MARGARET PRUSSE-MATERNAUER, mezzo-soprano, Munich Royal Opera.  
\*HELENA FORTI, soprano, Royal Opera, Prag; next season, Dresden Royal Opera.  
\*DAVIDA HESS, soprano, Stockholm Royal Opera.  
\*FRANCES ROSE, soprano, Berlin Royal Opera; next season, Metropolitan Opera Co.  
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**Helen Waldo's 1911 Engagements.**

Since January 1 of this year, the clever interpreter of children's songs, Helen Waldo, has appeared as follows:

January 4—Freehold, N. J.  
 January 7—New York.  
 January 10—Brooklyn.  
 January 10—New York.  
 January 16—Newark, N. J.  
 January 18—New York.  
 January 29—Sevilla Home.  
 February 2—Jersey City.  
 February 14—Wooster, Ohio.  
 February 16—Bloomington, Ind.  
 February 17—Decatur, Ill.  
 February 19—Green Bay, Wis.  
 February 20—Oshkosh.  
 February 21—Appleton.  
 February 22—Appleton.  
 February 24—Springfield, Ohio.  
 March 8—Brooklyn (Scotch program).  
 March 10—New York (Hebrew Orphan Asylum).  
 March 14—Lafayette, Ind.  
 March 17—Newark, N. J.  
 March 24—Brooklyn.  
 April 7—Brooklyn.  
 April 9—New York (private).  
 April 21—Newark.  
 April 25—New York (Mendelssohn Hall).  
 April 29—Lancaster, Pa.  
 May 5—New York.  
 May 7—New York.  
 May 26—Freehold, N. J.  
 May 31—Stamford, Conn. (private).  
 May 31—Brooklyn (St. Cecilia Society).  
 June 2—Oshkosh, Wis.  
 June 4—Green Bay, Wis.  
 June 7—Jamesburg, N. Y.  
 June 27—Shelbyville, Ind. (I. M. T. A.).  
 July 4—Toledo.  
 July 6—Toledo (private).  
 August 3—Stony Brook.  
 August 6—Allenhurst.  
 August 22—Lake Mohawk.  
 August 25—Cleff House.

This makes a total of forty-one engagements since January 1, and it is announced that this number will be increased to seventy-five before December 31. Miss Waldo may spend the season of 1912-13 in Europe if the plans of her manager are carried out, though it is possible that she will find it necessary to make another tour in America instead, for she has won favor in all sections of the country.

Besides her recitals devoted to children's songs Miss Waldo has sung at other concerts and in two performances of "The Messiah."

**Miersch Photographs Icebergs.**

Johannes Miersch, of the Cincinnati College of Music, sends the accompanying postal taken during his voyage home. He writes: "The overcoat shows that the tem-



perature was very low, and, as a matter of fact, we met upward of 100 icebergs, some of which I photographed successfully."

**Full Season Booked for Flonzaleys.**

The Flonzaley Quartet has decided to give its three New York concerts on Monday this year, instead of on Tuesday, nights, as heretofore. If Mendelssohn Hall should be available the concerts will be given there as usual. In addition to the New York series the Flonzaleys will have a series in Boston and Chicago. As eighty engagements have been booked for this quartet it will be necessary for the members to remain in this country until June 1, 1912.

**Augusta Cottlow's Recent London Recital.**

July 7 Augusta Cottlow gave her last recital of the season in London, at which she presented Bach's chaconne, arranged by Busoni for piano; a group of Chopin pieces; numbers by Debussy and Liszt, and the MacDowell "Norse" sonata. It is not necessary to recount the reception which Miss Cottlow received in view of the accompanying notices, which tell their own story:

By the brilliance of her technical skill and by the force of her many-sided temperament Augusta Cottlow was easily able to hold the attention of her hearers throughout her piano recital at Steinway Hall on Friday. Her playing shows a distinct advance in maturity; for while the virility of her manner remained unimpaired the leaning to merely physical excess which was noticed on a previous occasion had been conquered and controlled by a judgment that was rarely at fault. Her discretion in this respect gave to her reading of Bach's chaconne, as arranged for piano by Signor Busoni, a greater interest than is usually aroused by transcriptions; and her playing of a Chopin group, which included the scherzo in C sharp minor and the valse in A flat, op. 42, was marked by a like freedom from emotional impetuosity. But the most noteworthy number on the program was the "Norse" sonata, op. 57, of Edward MacDowell, a work so consistently neglected as to make its presentation by an American pianist as notable as it was appropriate. The influence of Grieg, to whom the sonata is dedicated, is often apparent in the music, but the composition owes less to its picturesque local coloring than to its intrinsic power and dignity. Miss Cottlow's reading possessed strength and perception, and by means of these qualities she overcame the gloomy influence which the composer's invariable melancholy is apt to exert. Examples of Debussy and Liszt completed the program.—London Morning Post, July 10, 1911.

The program which Miss Cottlow gave at Steinway Hall last night was an interesting one, for it included Busoni's transcription of Bach's chaconne and MacDowell's "Norse" sonata, with other more familiar works. Her playing confirmed the good impression which

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it made last year, for her grasp of the technical difficulties of MacDowell's sonata was complete and she made the most of its striking contrasts of mood, the brooding feeling of the slow movement, and the brilliant rhythm of the finale.

But the artistic refinement of her playing was more apparent in several pieces by Chopin, the scherzo in C sharp minor, the ballade in B major, and the valse in A flat. In the second of these she gave the principal melody with beautifully mellow tone and conveyed the dreamy atmosphere of the middle section particularly well, while in the valse the cross rhythms were made remarkably clear without in the least damaging the spontaneous vitality of the work as a whole.—London Times.

To some extent Augusta Cottlow, the American pianist, escaped the beaten track in the program of the recital at which she made her reappearance on Friday evening. For instance, she began her program with Busoni's transcription of Bach's chaconne, which, although by no means unfamiliar, is not in the repertory of every pianist. No doubt Busoni felt inspired to lay hands in this fashion on the great Cantor's work, and certainly, he subjected it to no violence in the process. But it is not easy to see why he should have undertaken such a task, although he might easily retort that some of the greatest composers have transcribed works of their own from one instrument to another. On the whole, it was more interesting to hear Miss Cottlow in MacDowell's "Norse" sonata (op. 57), which, so far as we know, had not been played in London before. Like her late compatriot's other examples in the same form, this sonata was written to a program, the composer, in following this plan, neither adding to nor detracting from the interest of the work—at least, in our opinion. Dedicated to Grieg—with whose musical ideals MacDowell was clearly in sympathy—the "Norse" sonata combines within its three movements the elements of the romantic and the rhapsodical; a certain wistful note is sounded in the middle section, which the composer directed should be played "mournfully, yet with great tenderness," while the concluding allegro, in its hustling energy and rhythmic impulse, provides an effective contrast. Miss Cottlow played the work with abundant sympathy and vitality. Her accomplishments as a pianist of imagination, insight, and resource have been acknowledged in these columns ere now, and once again, both in the pieces already mentioned, in a Chopin group, and other things, she thoroughly justified her audience's tributes. When she next visits us it may be hoped that the time will be more favorable to a just appreciation of her undoubted gifts than an evening during a heat wave at the fag-end of one of the busiest seasons within memory.—London Telegraph.

At her second recital at Steinway Hall last night, Augusta Cottlow, the American pianist, again gave pleasing evidence of her executive and artistic gifts.

Her playing of Busoni's arrangement of Bach's chaconne was remarkable for its breadth and power, and MacDowell's "Norse"

## MYRON W. WHITNEY

### BASSO

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sonata was interpreted in a manner which suggested in no small measure its leading characteristics of virility and sympathy.

Some Chopin studies, including the nocturne in B major, op. 62, and the grand valse in A flat major, were also brilliantly played.—London Express.

The American pianist, Augusta Cottlow, gave her second recital at Steinway Hall last night, and by her cultured and effective playing fully confirmed the good impression she created on the previous occasion. Both from a technical and interpretative point of view, her playing commands attention, and is, moreover, a happy blend of sweetness and strength, which characteristics have all the greater charm as neither is abused. Her musical instincts and keen intelligence, too, invest her performances with the stamp of individuality. Busoni's somewhat turgid arrangement of Bach's chaconne gave the pianist ample opportunity of displaying her neat, clear style and executive facility. Her chord playing and left hand work were alike noticeable for confidence and fluency. MacDowell's "Norse" sonata possesses many of the main features of the composer's other sonatas. The music, which is suggestive of the fjords and mysterious pine forests of the North, presents a picture more notable for deepening shadows than for any sunlit spaces, but the work has fine moments, and its alternating moods of impetuosity and tenderness are suggested with no little skill. The work received full justice from Miss Cottlow's spirited and brilliant playing. Furthermore, that she possessed in a marked degree a rhythmic and lyrical sense was evident from her performance of some Chopin studies, including the scherzo in C sharp minor.—London Standard.

Augusta Cottlow, the American pianist, who reappeared here at Steinway Hall on Friday night after a successful tour on the Continent, included MacDowell's "Norse" sonata in her program, and brought out effectively the elemental vigor of the work and the fullness and intensity of its color scheme. Bach, Chopin, Debussy and Liszt also engaged her attention, and her playing throughout the evening was marked by high executive ability and artistic feeling.—London Sunday Times.

**Florence Hinkle at Rochester Music Festival.**

Florence Hinkle, the soprano, was one of the soloists who sang for the great audience at the Rochester music festival, August 10. The singer's bookings for next season will include many concerts in the West. The latest date closed for Miss Hinkle in the Middle West is with the Apollo Club of Chicago for March 2 and 3, 1912.

**Latest Caricature of Ysaye.**

Ysaye.

Ysaye in action, as he appeared to R. E. Johnston, July 14, at Ostend. The pianist is Theophile Ysaye.

## KATHARINE GOODSON TO RETURN UNDER SAWYER MANAGEMENT.

Katharine Goodson, the world renowned pianist, who has been called "Paderewski in petticoats," is to return to this country early in January for a tour under the management of Antonia Sawyer. Miss Goodson already has been booked for a tour with the Boston Symphony Orchestra and another tour with the Minneapolis Symphony Orchestra. Very likely before this issue of THE MUSICAL COURIER is in the hands of the readers, contracts will be closed with other orchestras for which the negotiations are now pending. Besides the orchestral appearances Miss Goodson will also play with many of the leading musical clubs of the United States and Canada, and give recitals in the principal cities.

In Europe, in Australia, in the New World, Katharine Goodson has succeeded in electrifying her audiences. Many men have tried to define the extraordinary gifts of this English pianist, and perhaps one of the briefest and strongest endorsements expressed about her came from Arthur Nikisch, who said: "I have known many artists in my life, many soloists, but the true artists I can count on the fingers of one hand—Ysaye, Paderewski, d'Albert—and to these names I now add yours, Miss Goodson."

It was soon after Katharine Goodson left her master, Leschetizky, in Vienna (she studied with him four years), that she returned to her native country, England, and at her first appearance in London took the public "by storm." Some of the stolid English exclaimed: "At last, a temperamental pianist of English birth."

Winning success in her own country, Miss Goodson visited the Continent of Europe, and she achieved triumphs in all of the musical strongholds. The Berlin music critics praised her without stinting their words. She played for the Emperor and Empress, and since that time their Majesties have taken an interest in her career. The Goodson tours took the pianist through Germany, Austria, Italy, France, Belgium, Holland and England. She played in Paris at the Lamoureux concerts, and gave recitals at the Salle Erard. Miss Goodson has played under nearly every great musical conductor of Europe and in each case the rare gifts of the pianist and her wonderful musicianship made the usual impression.

Katharine Goodson made tours in America during the seasons of 1907, 1908 and 1909. Between the tours of 1908 and 1909 she paid her first visit to Australia, where she created sensation after sensation by her inimitable powers.

Among the concertos which Miss Goodson will play on her coming tour of this country are the Brahms in D minor, the Liszt in E flat major, the Tchaikowsky in B flat minor, the Hinton in D minor, the Saint-Saëns in G minor and the Grieg. Looking over old programs shows that Miss Goodson has played the Grieg and Brahms concertos in Chicago; Liszt and Hinton concertos in Philadelphia, and the Grieg concerto in New York with the Philharmonic. It is reported that the pianist will make a feature of the Tchaikowsky concerto (in B flat minor), which she has played but once before in America, and that was with Horatio Parker in New Haven. It is said by those who have heard her play this moving concerto by the Russian composer that it is remarkably well suited to the glow of her temperament and the magnificent technique so often revealed by her magic fingers.

Philip Hale, the Boston music critic, who attended Miss Goodson's first appearance in America in 1907, wrote as follows:

Miss Goodson made her first public appearance in America at a rehearsal on Friday afternoon. Her performance last evening was one of rare brilliance—a revelation to many whose preconceived notions of English virtuosity have been formed from the performances of the "favorite" English singers. Miss Goodson, evidently in full sympathy with the Scandinavian spirit of the work, displayed not only a secure technique and a keen sense of rhythm, but vivacity, temperament and charm. Her playing was constantly vivid and now and then, as in moments of the adagio, exquisite. The pianist was recalled again and again. The audience showed unwonted enthusiasm.

The Hale criticism is from the Boston Herald of January 17, 1907.

The critic of the Melbourne Argus, in the issue of October 12, 1908, discussed as follows the relative merits of Miss Goodson's performances of the Grieg and Tchaikowsky concertos:

The Melbourne musical public has the reputation of being more than a little coy when new suitors come a-wooing. All the more remarkable, therefore, was the instantaneous triumph achieved by Katharine Goodson at her first piano recital in the Town Hall. One would have said beforehand that Miss Goodson's sensitive, artistic temperament would have found in the Grieg concerto a perfectly congenial theme; and so it did, to the delight of her hearers. But the marvel of the concert was to hear this slight, graceful woman fling herself with such astonishing fervor and sympathy into a work like the Tchaikowsky. It was as striking a demonstration as

could have been given of the miraculous possibilities of the artistic temperament. It is easier to understand how Tchaikowsky could have conceived such emotions than how Miss Goodson could so perfectly enter into them, reproduce them and inspire them in her audience as she did. Miss Goodson was recalled again and again after the Grieg concerto and loaded with fragrant blossoms; but the Tchaikowsky roused the audience to fever heat, and after being recalled again and again by the reiterated shouts of applause, Miss Goodson at last, amid loud "hurrahs," returned to the piano and played with exquisite grace and delicacy Schumann's lovely "Nachtstück."

There is no need to enter into any discussion of Katharine Goodson's repertory. A pianist who has won her audiences by such contrasting works as the Grieg and the Tchaikowsky concertos, and the Brahms and Liszt concertos, is not limited to any school of music, but stands before the musical world as the embodiment of the universal artist, the great virtuosa. To read some of the many press notices collected by Miss Goodson from all over the world compels even some of the coldest mortals to affirm that there is but one way to entitle her and that is: "The world renowned pianist."

### Olitzka Scores Again at Ocean Grove.

Rosa Olitzka, who has sung for several summers at Ocean Grove, N. J., once again delighted a large assemblage at the Auditorium. The following paragraphs are from the Asbury Park papers:

Madame Olitzka, the great Russian contralto, proved herself one of the greatest in this country last evening when she sang to an audience of 6,000 in the Ocean Grove Auditorium. Her voice is one of gorgeous quality, and her technique is unsurpassed. Such mezzo voice has not been heard here in many a day. Her aria, "Pleurez Mes Yeux," was sung with breadth of style, beautiful finish and phrasing. The group of German lieder were sung with much taste and in a most delicate and exquisite manner. To organ accompaniment Madame Olitzka sang Giordano's "Crepuscolo Trieste," a most beautiful composition, the chimes making a beautiful contrast to her voice and a charming ensemble. The Russian songs created unusual interest, and the group in English, including "Mavourneen," were beautifully sung and received with enthusiasm. —Asbury Park Journal, August 10, 1911.

Rosa Olitzka, the great Russian contralto, and unquestionably one of the greatest contraltos of the world, not only charmed, but held spellbound last evening an audience of several thousand in the auditorium. It was a representative gathering of music lovers, and Madame Olitzka received an ovation truly deserved, for she was in beautiful voice and her singing at the concert has seldom, if ever, been surpassed at this resort. At every appearance she strengthens the impression made the season before, and it can safely be said that she now holds a place few singers can boast of in the hearts of the music lovers of the Atlantic Coast. —Asbury Park Morning Press.

### Max Pauer's Second London Triumph.

The following London press notices on Max Pauer's second piano recital given at Bechstein Hall on June 25 last are fully as eulogistic as those relating to his first concert:

At his second recital, which took place at the Bechstein Hall last night, Max Pauer won a triumph as complete and as indisputable as that which he won at his first recital a week ago. His playing of two brief programs has, indeed, afforded proof positive and convincing of his right to be regarded as a master of the pianist's art, as a force very much to be reckoned with in the musical life of the day, for Mr. Pauer is not merely a great virtuoso or a great artist. He is both of these, it is true, but he is more, for he has that peculiarly magnetic personality, of which it is so impossible to explain the exact nature, though it is equally impossible not to feel its force on the rare occasions on which we meet with it, which creates a strong bond of sympathy between the player and the audience, which enables him to hold his hearers as it were by a spell, to make them feel as he feels himself, to be sad when he is sad, and to rejoice when he rejoices. Mr. Pauer has this gift in a very unique degree, and, as he combines with it a perfect technique, a superb musical intelligence, and a full appreciation of and a deep reverence for the music of the great masters, it was inevitable that his performances of Brahms' F minor sonata and a Schumann group which included the "Arabesque," the romance in D minor, three of the "Fantaisies," and the toccata should be of engrossing interest. Each was, in its own way, a veritable tour de force, and playing richer in all the qualities that make for real greatness it would be unreasonable to expect to hear. Mr. Pauer ended his program with a set of variations by Rachmaninoff on Chopin's C minor prelude. Mr. Pauer played the music brilliantly, but it did not prove particularly edifying. —Daily Telegraph, June 27, 1911.

In the evening that extremely fine pianist, Max Pauer, gave even more convincing proof than at his first recital of his right to be considered one of the greatest artists of the day. His playing last night was, indeed, of the kind that defies criticism altogether, for in his equipment there is no fault, and in his armor there is no weak joint. His mental grasp upon the meaning of great music and his physical grasp upon the technique of his art are both perfect. He has at his command an immense power, over which he always exercises absolute control, and an exquisite tenderness which is always the tenderness of a strong man, while, between these two extremes, there seems to be no shade or subtlety of feeling which he cannot express with consummate skill. His richly poetic and imaginative performance of Brahms' F minor sonata last night was one of those unforgettable things on which the memory must

ever linger fondly and which one will probably use as a touchstone for future performances, rarely finding one, however, which can approach it in beauty and power. No whit less remarkable were his readings of a number of Schumann pieces, especially of "Des Abends" and "Warum," which he played with a delicacy that was entrancing, of "Aufschwung," of which he gave a most exhilarating interpretation, and of the D minor romance and the toccata, op. 7, the immense difficulties of which he overcame with perfect ease and assurance. —The Globe, June 27, 1911.

The second recital given by this most able pianist at Bechstein Hall last night was fully as interesting as was the first.

It included a masterly performance of Brahms' sonata in F minor, as well as a number of the shorter pieces of Schumann, followed by Rachmaninoff's variations on Chopin's prelude in C minor.

The whole work was very finely played by Mr. Pauer, and his control of the tone of his instrument in every degree of force was splendidly apparent through this work, as it was in the more familiar ones of the program. —The Times, June 27, 1911.

The two piano recitals which Max Pauer has lately given in London have made a profound impression. He did not attract large audiences, for he had allowed his name to become unfamiliar to the ordinary concert goer here, but he has now certainly recreated a London reputation; and will be heartily welcomed when he next returns. —Daily Mail.

Few pianists can hold the close attention of an audience by means as legitimate and free from artifice as those Max Pauer employed in the course of his second recital at Bechstein Hall last night. His reading of Brahms' F minor sonata, op. 5, was practically ideal in its strength, sanity and assurance. The tone was graded and controlled with exceptional facility, the rhythm was smooth and steady, and every shade of meaning in the music was expressed fully, but without a hint of eccentricity or ostentation. Judgment as certain, though often directed to more delicate methods of expression, marked Herr Pauer's playing of slighter numbers by Schumann. Of these "Des Abends," the first of the "Fantaisies," would have been almost superfluous from its affinity to the slow movement of the Brahms sonata if it had not served as a means for the display of that delightful pianissimo tone which is one of the recital giver's chief assets. At the end of the program Herr Pauer introduced M. Rachmaninoff's unfamiliar variations on Chopin's C minor prelude. The audience was large and enthusiastic. —Morning Post, June 27, 1911.

Max Pauer again proved that he is a giant among modern pianists. His great technical command and his mental grasp invest his interpretations with unusual power and subtlety. His sense of proportion prevents exaggeration of tone or expression. His performance of Brahms' sonata in F minor was as intellectually great as it was technically perfect, and in a Schumann group his fine performances of the romance in D minor and of the toccata, op. 7, stood out in bold relief for their power, while the delicacy of the "Träumerei" given as an encore was also charmingly reflected. A further indication of the great ability of this brilliant pianist was shown in the first performance in England of Rachmaninoff's variations on Chopin's prelude in C minor. —The Standard, June 27, 1911.

### Bispham's Rosy Prophecy.

It is a bright picture that David Bispham paints of the future of music in America, of which no one is better prepared to judge than the popular baritone.

"In the near future," Mr. Bispham is quoted as saying, "I see a greater number of symphony orchestras in the richer cities. I hear these orchestras playing for local organizations which perform a wide repertory of opera of the best sort and all schools—and in the English language. I see vocalists from the most noted opera companies coming under the management of a continent wide association, to sing with local companies, and I hear orchestras and artists playing and singing works of beauty by the old masters and by the moderns of foreign countries, and new works, symphonic and operatic, by our great men and women of genius—genius just as great, there need be no doubt—give it but a little encouragement, as ever came out of any other country. There would not be all the smoke of discussion about music in America and about the use of the English language in song, were there not an underlying spark; and that spark is now being fanned into a flame that will soon flare out and illumine the world with its brilliancy.

"So let each community take to heart the idea that music has come to stay, and that it is a great influence for good. Let no one, lay or cleric, say it may upon a weekday or a Sabbath; let there be no narrowness of view; but let every care be taken in its selection in order that taste may be elevated and a great work will be the result."

### Zimbalist Sails for America October 11.

Efrem Zimbalist, the Russian violinist, is to sail for America October 11. His debut will take place in Boston with the Boston Symphony Orchestra, October 27 and 28. Zimbalist is to give a recital before the Woman's Club of Orange, N. J., October 31. He makes his first New York appearance at Carnegie Hall, with the New York Philharmonic Society, November 3, and plays again with the same orchestra November 5. November 19, Zimbalist again will play with the New York Philharmonic Society at the Brooklyn Academy of Music.

St. Louis preacher has written a song which begins, "Oh, let me kiss those ruby lips of thine; oh, let me see those sparkling eyes of thine." He excuses himself on the ground that Solomon wrote love songs. Sort of mean to blame anything like that on a dead man. —New York Telegraph.



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CHICAGO, Ill., August 19, 1917.

This was "Aviation Week" in Chicago. The many daring feats of the kings of the air thrilled the multitudes who witnessed the prowess of the aviators from Grant Park or from windows or roofs of buildings on Michigan avenue. From THE MUSICAL COURIER offices in Orchestra Hall a number of prominent musicians had an opportunity of obtaining a full view of the course without straining either eye or neck. This sort of sport not being in line with music, the writer will not review the many races, accidents, and other happenings of the meet.

Tuesday evening, August 15, Theodora Sturkow Ryder, one of the most artistic pianists of the Middle West, was heard at Ravinia Park, in conjunction with the Russian Symphony Orchestra under the direction of Modest Altschuler. The soloist played the concerto in C sharp minor by Rimsky-Korsakoff. This concerto, given for the first time in Chicago, is more like a fantasia than a concerto. The player brought out its beauties in such a manner as to win for herself and the composition the full approval

of the large audience. Mrs. Ryder was recalled several times to acknowledge the plaudits, and as an encore played a number by Arensky.

Luella Chilson-Ohrman, soprano, will be one of the soloists at the recital to be given under the auspices of the University of Chicago at Mandel Hall, Tuesday evening, August 22. Mrs. Ohrman will be heard in "A Pastoral" (old Italian); Oscar Meyer's "Vor Sonnenaufgang"; Liszt's "Comment disaient-ils," and in two lieder by Hugo Wolf. In her second group she will sing the "Polonaise" from "Mignon."

Last Thursday evening, before a large and enthusiastic audience, Chicago composers had an evening devoted to their works at the benefit tendered Director Ballmann at the Bismarck Garden. Ballmann is one of the most popular directors on the North Side, and his friends took the opportunity of the testimonial concert to show not alone by vociferous applause, but also by a substantial gift, the esteem in which he and his band are held. The

program opened with "Marche Triumphale" by Mariconda, a member of Ballmann's Band, and dedicated to Martin Ballmann, the work receiving on this occasion its first hearing. "Ballmann's Rag," composed by Mr. Thompson, a member of Ballmann's Band, and dedicated to Mr. Ballmann, was played for the first time and was well received. The soloists of the evening were Floe Jacobson, soprano; Charles Hay, baritone; W. E. Van Doren and Noah Tarrantino, cornetists.

Samuel B. Garton, manager of the Chicago Choir Bureau, has been kept busy this summer supplying organists and singers for substitute work in the principal churches of Chicago. Among the most important might be mentioned First Congregational, First Presbyterian, First Methodist Churches of Evanston; First Presbyterian and Union Park Congregational of Chicago, and Mandel Hall University of Chicago. Mr. Garton also manages artist recitals in the city and furnishes talent of all kinds to clubs and societies throughout the country.

Eric de Lamater, critic of the Chicago Inter Ocean, has just returned from an extensive trip, during which he found time to compose several light selections and a string trio, which most likely will be played during the coming season.

Alta Miller, soprano and vocal teacher, will not resume teaching next week, but will not reopen her studio until September. Miss Miller has as her guest Margaret Adsit Barrell, contralto, who has had a remarkably successful season. Mrs. Barrell will sing for several prominent musicians and critics while in Chicago. Miss Miller's fall class promises to be very large, and the popular Evanston instructor expects to open her season with a recital at Northwestern University Music School early in the autumn. Her pupil, Rera Hoff, gave a successful recital in Danville, Ill., two weeks ago. Irene Adler, another of Miss Miller's very talented students, is resting in California. Miss Adler is receiving every encouragement to go into opera. She gives full credit for her improvement, which has been out of the ordinary, to Miss Miller.

Alexander Sébald, violin virtuoso and teacher at the Musical College, sends a card of greeting to THE MUSICAL COURIER Chicago offices from Munich. He reports a very

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interesting trip through the mountains which he climbed for the tenth time this summer.

Charles W. Clark gave a song recital for his artist class at the residence of Eleanor Fisher, pianist-organist. The famous baritone repeated for the most part the program he presented in Mandel Hall, Chicago University, when he opened the university series of summer concerts. Among the guests were: Mr. and Mrs. John Smulski, Mr. and Mrs. Raymond Schaeffer, Mr. and Mrs. John Sidney Burnett, Mr. and Mrs. Herbert Miller and Mrs. Weigel, M. Place, Miss Ramer, Miss Schultz, Mrs. Huldah Weston, Sophia Sharah, Mr. Jesserand, Robert Talbot, etc.

F. Wight Neumann, the Chicago impresario, now in Bayreuth, sends a postal card from that locality announcing that he will sail on or about September 1, reaching Chicago the middle of next month. Mr. Neumann says that Madame Schumann-Heink's singing was one of the treats of the Bayreuth season, and that all in all the performances this year were remarkable.

Corinne Rider-Kelsey sang, with great success, "June," a lovely song by the Chicago composer, Lulu Jones Downing, at Charles City, Ia. Mrs. Downing is the president of the Music Art Shop in the Fine Arts Building. She reports a heavy sale of her own compositions.

Eva Mylott, the beautiful Australian contralto, who is to appear the coming season with the Chicago-Philadelphia Opera Company and with the Apollo Club under the direction of Harrison M. Wild, visited the Chicago offices of THE MUSICAL COURIER Tuesday, August 15. Miss Mylott, who is under the management of R. E. Johnston, informed the writer that she would devote most of her time appearing in the Middle West next season. Anne Shaw Faulkner, the operatic lecturer, called at the same time and announced that Miss Mylott is a great Amneris and that most likely the contralto will make her Chicago debut in "Aida." Miss Faulkner also said that she brought the Australian artist to THE MUSICAL COURIER offices as a visit to Chicago could not be complete without seeing the lake and Grant Park from these windows.

Theodora Sturkow Ryder, pianist, furnished the program at the Midlothian Club last Thursday afternoon. She played selections by American and Russian composers.

Theodore S. Bergey, Mrs. Bergey and several of their pupils left Thursday, August 17, for Warsaw and Winona Lake, Ind. Mr. Bergey and his wife will be the guests of Mrs. Williams, a talented student of the Bergey Chicago Operatic School. During his stay at the lake the Chicago tenor will give several informal musicales, Mrs. Bergey supplying the orchestral accompaniment on the piano.

Celene Loveland, pianist, has returned from a five years stay on the Continent and expects to be very busy this season teaching, lecturing and playing. When in Berlin the talented artist played with success at many recitals and private functions.

Frederic Shipman, impresario, informs this office that "the Nordica tour in this country is going to be great. The present indications are that it will even excel the Melba success." Last week Mr. Shipman was in Regina, Sask, and he and Mrs. Shipman expect to be in Chicago in a couple of weeks.

Since taking the stand against the free and partial scholarships and advocating the new method of assistance, which the Bush Temple Conservatory has adopted as outlined in THE MUSICAL COURIER a few weeks ago, the office of the institution has been overrun by applications from all parts of the country. The new system, which is so practical and equitable, has at once appealed to the serious student, and is sure to bring the most satisfactory results.

Madame Justine Wegener, who for many years was associated with the Bush Temple Conservatory, has returned to Chicago, and is again engaged as a member of the faculty of that institution.

Julie Rive-King, head of the piano department of the Bush Temple Conservatory, is spending her vacation in New York. She will return to Chicago about the 1st of September.

The Bush Temple Conservatory issued a special catalogue for its department of public school music. The principal instructors are Eleanor Smith, Kenneth M. Bradley, Anna McPherson and Julia May Riley. In addition to the regular course in public school music work the students have the additional opportunity of participating in the cultural work conducted in the institution and also

the interpretation classes with Madame King, Frank B. Webster and Guy Woodard, and ensemble classes of Franz Wagner and the orchestral work and experience in conducting under Martin Ballmann. The entire course is offered for \$150.

Herman Devries, who has been teaching throughout the summer term in Suite 421, of the Fine Arts Building, will continue to do so until September 1, when he will move into his own studios, Suite 518-528, Fine Arts Building, which are now being fitted up for his use. Mr. Devries will have as assistant Mrs. Herman Devries, who also has been coaching a large class during the summer.

Thomas MacBurney, the baritone and vocal teacher, is enjoying a three weeks' vacation in Northern Wisconsin. He will reopen his studios in the Fine Arts Building the first part of September.

Sylvia Garrison, contralto and teacher in the Des Moines (Ia.) Musical College, returns to her home the last of August, after a very pleasant and profitable summer spent in Chicago, coaching with Herman Devries.

The opening of the forty-sixth season of the Chicago Musical College's activity promises to be the most auspicious ever chronicled in the long history of this widely known school. Adolph Mulhmann will join the faculty in September. He will leave Europe in time to arrive in Chicago the end of the month. He is to take up his work in the school of opera at the opening of the fall term, September 11.

RENE DEVRIES.

#### Zimbalist Scores at a Philharmonic Concert.

Late last season Efrem Zimbalist made his first appearance at a Berlin Philharmonic concert under the direction of Arthur Nikisch. He played the Tchaikowsky



EFREM ZIMBALIST.

concerto, scoring an immense success, as the following press notices show:

At the ninth Berlin Philharmonic Concert, with Prof. Arthur Nikisch as conductor, Zimbalist was the soloist of the evening. He played Tchaikowsky's violin concerto with a truly wonderful and dazzling virtuosity. The finale of the first movement he played with a breathless tempo which was most perfect in every note and as clear as the rippling of waters, not losing a single note. It was really a masterpiece which held spellbound the large audience. The cazonetta was "sung" by Zimbalist and not played! After the finale an ear deafening applause broke loose which this young artist, who is a king in his kingdom, deserved in every way.—National Zeitung, Berlin, March 1, 1911.

At the ninth Berlin Philharmonic Concert, Zimbalist was the soloist. He gave a most brilliant rendering of Tchaikowsky's violin concerto. This artist has repeatedly shown to the Berlin public that he is an eminent and exceptional genius, and he proved it to the letter by having played this difficult concerto so superbly.—Der Reichshate, Berlin, March 7, 1911.

#### Hess and De Pasquali at Seattle Festival.

Telegrams received from Seattle, Wash., report the success of the Saengerfest of the North Pacific Saengerbund. The festival closed August 21. Ludwig Hess, the German tenor, and Bernice de Pasquali, the American prima donna, were the soloists and both received ovations after their numbers.



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## HUNTING season for concert contracts!

OVERTONES: The chugging of an aeroplane  
motor.It would not be amiss nowadays to call Wagner  
a composer of popular music."HARMONY in England" is the headline of one of  
the Sunday papers. England musical at last!MILAN monopoly should read up on fairy lore,  
and ponder the tale of the goose that laid the golden  
eggs.It is estimated that of the 9,000 really old Italian  
violins in existence, 18,000 are owned in the United  
States.It really is too bad that Minna Wagner did not  
leave her memoirs. They would have made in-  
structive reading.NOT one "Boating Song" has been received by  
THE MUSICAL COURIER during vacation time. Al-  
together, that is a good sign.THERE are concerts almost every evening on the  
waterfront piers of New York. The idea is good,  
but the programs are pitiable.AN Italian orchestral player has named his infant  
son Sebastian Amadeus Maccolini. The titular trin-  
ity suggests a combination of Bach, Mozart and  
peanut vender.FALL is in the air and the camphorated sonatas,  
symphonies and song repertory groan in their sum-  
mer hiding places as they think of what awaits them  
after October 1."HUMMING is harmful and should be discour-  
aged," declares a well known vocal expert. Espe-  
cially when it is performed chromatically by a mos-  
quito over one's bed at night.If the orchestras at our theaters are to be aban-  
doned, who will play Schumann's "Träumerei," the  
"Poet and Peasant" overture, and Grieg's "Dance of  
Anitra" between the acts?No, Ermengarde, your surmise is absolutely  
wrong, and unjust as well. We did not write "half  
naked American composers." What we said distin-  
ctly was "half baked American composers."THAT cry about the dearth of operatic basses is  
only a whit less pathetic than the periodical press  
lamentations over the passing of the buffalo, the deple-  
tion of the coal fields, and the total disappearance of  
the roc and the dodo.BESIDES abandoning the American "Rosenkaval-  
lier" production, Fred. C. Whitney now announces  
that he has decided to give up also the London pro-  
duction of the opera. So far, his losses in advance  
royalties amount to a small fortune.WELCOME! The expected violin story of the "dog  
days" has appeared. This time it is a woman who  
bought an old instrument for a "song" and sold itfor \$4,000. She sold it too cheap, as her price  
should have been \$40,000 or \$400,000.GERMANY does not like the part America played  
in the recent triple arbitration alliance, and Germany  
is saying nasty things about us. However, there is  
no need to mind, for soon we shall receive our an-  
nual meed of gangplank praise from the returning  
foreign prima donnas, who will "love dear America"  
at least until next April.IN view of the fact that this year is the centenary  
of the birth of Ambroise Thomas, our opera compa-  
nies should consider productions of the Thomas op-  
eras. "Mignon" and "Hamlet," if presented with  
strong casts, would undoubtedly attract. Concert sing-  
ers will find some delightful arias among the other  
Thomas operas, like the last work of the composer,  
"Françoise de Rimini," and his earlier works, "Ray-  
mond" and "Psyche."FROM a dozen different sources THE MUSICAL  
COURIER receives information that Zangwill was  
mistaken when he wrote in the Independent that  
Humperdinck is a Jew. We mentioned our skep-  
ticism at the time, but added that such a usually  
careful author as Zangwill doubtless verified his  
facts before he brought them to print. It appears  
now that Humperdinck is that composer's right  
name; not Bernstein, as Zangwill had it. The mis-  
take came about because the librettist of "Königs-  
kinder" happens to be the wife of a Jewish lawyer  
named Bernstein.SOUSA and his band have finished their tour in  
Australia and sailed from Brisbane on August 1 on  
the steamer Makura. En route, the band will spend  
one day at Honolulu where it is to give two concerts  
on September 12 and is due to arrive in Vancouver  
September 19, where it will open the Transatlantic  
tour. A cable from John Philip Sousa tells of the  
continued good health of the entire organization and  
all are looking forward with pleasure to their re-  
turn home. The band is due to arrive in New York  
on December 10, when it will give one concert in  
the Hippodrome.LONDON has a new device to assist in the enjoy-  
ment of concerts. Recently a recital giver in the  
English capital advertised in advance the time at  
which the various pieces of his program would be  
played. Thus, for instance: Bach-Liszt prelude  
and fugue, 8.10 p. m.; Beethoven sonata, op. 106,  
8.21 p. m.; Schumann "Kreisleriana," 8.46 p. m.;  
Chopin nocturne, etude, mazurka, impromptu and  
polonaise, 9.25 p. m.; Liszt, "Harmonies du soir,"  
"Liebestraum," No. 3, and tarantelle from "Venezia  
e Napoli," 9.55 p. m. It is a brilliant idea and one  
that ought to be copied at New York concerts, to  
enable the listeners to escape much that they now  
are compelled to hear, nolens volens.MILLIONS in this country have been expended in  
supporting orchestras, but, so far as can be recalled,  
no sum, large or small, has been offered for the edu-  
cation of singers. Certain wealthy philanthropists  
have undertaken the education of girls and young  
men with voices, and nine times out of ten the pro-  
teges have amounted to something. If that turbu-  
lent body, the National Association of Teachers of  
Singing, could find it possible to become a friend of  
young singers with promising voices, funds for an  
endowed school of lyrical education might be forth-  
coming. In the first year of the association, a mem-  
ber approached Mr. Carnegie on the subject, but the  
retired steelmaster and benefactor declared that  
singing as a career for girls did not appeal to him.  
Mr. Carnegie probably prefers to see them become  
librarians or get married.





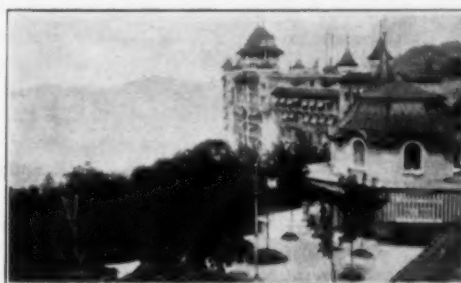
## BY THE EDITOR.

CAUX, Switzerland, August 9, 1911.

During a hasty visit at Dijon, the Burgundian capital city, formerly identified with the house of that name, and the many kings, queens, dukes, counts, etc., that made that land famous in the annals of feudalism and chivalry, I had an opportunity of seeing some of the artistic landmarks that interest students and seekers of ancient lore. Dijon was a center of ecclesiastic power and influence also in the middle ages, and its XIth and XIIth and XIIIth centuries show monuments of church architecture as is the case in all the French cities, size being no consideration—size of city or size of churches.

The city is one of France's most attractive tourist centers, first because of the natural scenery of the surroundings and next because of its attractive situation and its own points of interest. For the musical world it has its renown in having been Rameau's home and the place where the Bach of France evolved his first important works and developed that musical scheme which placed him in the advance of all Frenchmen as one of the origina-

our symphony orchestras—are rehearsed with the use of the German language. Every Philharmonic conductor has been either German or Jew—that is, Germanic Jew; and the Boston Symphony Orchestra has been equally lucky. Henschel, Nikisch,



CAUX PALACE HOTEL.

Paur, Muck, Fiedler, Bergman, Thomas, Seidl, Mahler, Pohlig, Stock, Stokowski, Rothwell, Oberhoffer, were and are conductors who rehearse with the use of the German language, and outside of the late Edouard Colonne, who was among our guest composers, French is not used in America, because our orchestras are German. We are replenishing from Germany with the exception of a few of the woodwind players, and all this is one very excellent reason for ignorance of Rameau. We do not hear any of the French classics—the overtures, for instance, not even the "Corsair" of Berlioz, which at one time had a narrow escape from being credited to our collaborator in THE MUSICAL COURIER field of energy, the respected John Rice, Jr., who has since made a special study of Berlioz. Couperin we never hear.

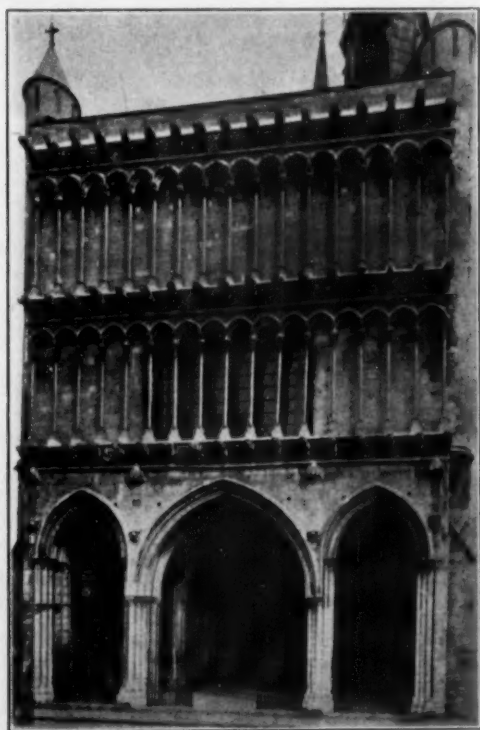
It may be said that we do not hear any of the German composers of the same periods, even Kirnberger escaping attention. But that is no excuse. Our schools defeat all such aims because they furnish neither the orchestral players nor such music to the musical scheme in America. They are piano schools and vocal schools because those are the two departments that offer the best revenue to the graduates after they begin to become teachers themselves.

But Rameau is heard in France, in the Conservatory and its branches, and at times in the opera houses; more than Purcell is ever heard in England. Handel, Mendelssohn, Moscheles, Benedict, Costa, Joachim and the other German and Italian musicians that made their conquests in London, put the great old English composers into permanent eclipse. Nationality in music prevails everywhere except in Britain and in America, and until we develop that phase of art culture, that is, the respect for our own on a basis equal to our respect for what is not our own, we shall have to be content with having nothing worth anything. Our Purcell and our Rameau is, by this time, an impossibility; we have destroyed such an opportunity.

The opera house in Dijon is, architecturally, as far ahead of any American opera house or theater as Rameau is ahead of any American musical plan.

The picture herewith accompanying shows what we could do if we knew how to make art a matter of prime importance; but we shall not do so. Our architects will be obliged to submit to the business emergency when they plan the new opera house, which will be, either a barn like the Metropolitan, or an apartment house or any kind of a building that can make money. Hence the impossibility of using the Dijon plan as a basis or model. It is too old fashioned anyway. What would a classical model look like near a railway station or an athletic club or next to a twenty-one story caravansary or such a pile of yellow and brown brick as the New England shoe factory in New York called Carnegie Music Hall?

This is all due to the economical condition which makes the cost of land, where buildings of public importance must be erected, too high to permit an artistic plan to take precedence. The building must "pay" or it cannot be built; and in order to pay, its income is the first desideratum. Then only can come the question of style or of character. And this applies to all questions of art in America.

FACADE OF NOTRE DAME, DIJON.  
(French pointed architecture, thirteenth century.)

tors of the science of the art, for Rameau stands to French musical form development as Purcell does to the English and Bach to the German. It is therefore consistent to find his monument placed between the Opera House and the Museum, where the great man's memory is hallowed with all due respect and veneration.

In our country there is no Rameau cult, for we are altogether under German influence in America so far as music is concerned. Our orchestras—all



MONUMENT OF RAMEAU AT DIJON.

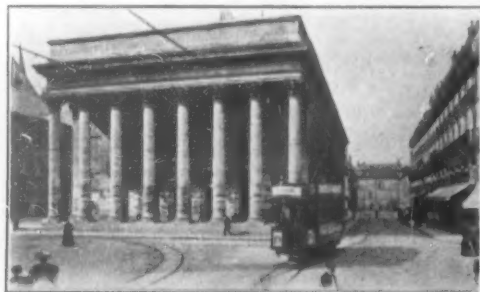
In other words, the material forces the ideal into the background through the pressure of conditions upon the material itself.

**Opera-Composing.**

The same rule applies to our "system" of composing grand opera. We call for an American opera under the pressure of the speculative economic theory that an opera, largely and vastly advertised long before it has been composed, is apt to become an excellent business investment because of

its advertising capital. Thus we have operas manufactured on speculation with a chance of securing some money in advance as a prize. This kind of musical composition is not in response to a natural or a spontaneous call for an art product, and could not be such a call, because art is born and is not manufactured. Moreover what we should have is an opera by an American; not an American opera. And the only opera that will ever be an artistic product will be the opera by an American, no matter where he may reside or who he may be, provided he is an American. An opera by a resident of the United States, by an Irish-Teuton-Semite or by a Semitic-Prussian or by a Teuton-Czech or by any one, not born in the United States, might be a remarkable composition, but it could not be called an opera by an American; he might be called a patriotic American by choice or circumstance, but he could not be biographed as an American; he would be qualified and that would mean disqualified.

What is an American or what constitutes an American? Is Mr. Converse or Mr. Parker any more American than the son of Mr. W. Johannes Damrosch or the son of the other Damrosch? Do a few centuries allow of such distinction? A citizen of the United States is not necessarily, ethnologically, an American, as 1,400,000 inhabitants of Greater New York prove at this time. Because one of a man's or woman's ancestors reached America in the seventeenth century on the Cauliflower and landed on Plymouth Church, does that make him—say three hundred years later—an American, any more than the son of a barber who came to



DIJON OPERA HOUSE.

New York fifteen years ago from the foot of Bellini's monument at Catania, not knowing, when he left home, who Bellini was and not knowing now who he was? Before we can have any art work by an American, any opera by an American, we must first produce an American, an amalgam of all these races and tribes that now, in their teeming and anxious, overwrought activity are gradually working out the great ethnic problem which, when finally solved, will give us that physique, that cephalic, that ethical standard to be known as American. The old New England, the Western, the Southern, the Spanish Pacific, the recently arrived races, representing the past century of foreign invasion and its descendants, will all be molded into one great form and that will be the American. The aborigines will be nearly excluded; the negro completely, the Semite to a great degree because, to a large extent, the latter refuses to intermarry, although subsequent to their complete freedom from persecution, the Jews will be lost in the amalgam. Where they are not persecuted they "reform," which is the end of their Judaism and the beginning of their agnosticism.

Until that time arrives we may have many American operas and good ones too, operas written by citizens of the great American Republic, the United States; but never an opera by an American. There is no American subject; we are all too near to our own history to be capable of writing it in any form; there is no perspective yet and there will be none until we are Americans—not in the process, but the genuine article. Our growth into a Nationality must be like all other growths, an evolution, a process of assimilation with the fittest as the sur-

vivors; we are no exception. Our whole history as a political power does not cover more than an item in the process of development. Right where the lines are written is a Federation of small states unified into a Republic in which the three different characteristics—the Gallic, Teuton and Latin—are by no means ethnically harmonized, although the process has been in progress since the days before Columbus was born. Where is the great Swiss composer, the great Swiss poet, the first order Swiss painter or sculptor? In philosophy they have produced Rousseau, and we have produced Emerson, both calls for a human solidarity; not calls for a national or a patriotic manifestation.

There is no possibility to hurry the course of nature as it moves toward the final production of the American type; it will be as gradual as the law permits, the law as applied to our particular case, which is by no means defined as yet, for we must not forget the future influence of the reviving East. Hence we must await American opera or, better still, when the time arrives there may be no such apparition as opera. Mankind, by that time, will probably have reached such intellectual balance that the incongruity and musical paradox, known as opera, will be known only as a part of musical history.

In the meantime American opera written by many of our resident composers will, no doubt, flourish as it has. As opera music it is sometimes worse, sometimes better than the foreign fungus; as music it is on the level with much opera music furnished by residents of other lands. All of it is artistically demoralizing. But as its proclaimed purpose is to make money it should not be treated at all as an artistic endeavor, as little as Puccini's mercantile operas owned by a Milanese Publishing Monopoly, should be considered artistically. They are all money making schemes and hence their failures produce such woe and such recriminations. They resemble in these many failures the phase of the unsuccessful Wall Street exploitations and are treated exactly like the latter by the daily press. And all this is consistent with the conditions as they exist in our undeveloped, strenuous, rich, fertile, progressive and developing country, with its unbounded facilities and opportunities. We ought to develop to such a degree artistically that when the time has arrived for an opera by an American he would be found at work on a symphony, because no one would then care to listen to any but absolute music. It requires no intellect to listen to opera and that alone is its death knell. To listen to a symphony signifies some adjustment of brain matter; the brain must accomplish something first with itself before it can listen to a quartet. Most people who patronize opera listen with the eyes, which means that the music is really unnecessary, as unnecessary as the foreign text which is not heard either, and if heard, is not understood. To most opera patrons the music is as incoherent as the libretto; neither of these count. Hence an intermezzo is not even considered. Sometimes a virtuoso solo conductor enforces it by means of his "star" position; but the intermezzo—unless it is so dastardly ordinary as the one of the "Rusticana"—is, for the patron, no part of the opera. It is absolute music to an extent, therefore it is not understood. The laughing philosopher would have had more than one joke out of the opera situation if he had had his chance; it does not require philosophy to see the absurdity of this modern paradox. But, after all, it is merely a transition stage in the course of human events. We are in the baroque period of music and must endure what it produces, awaiting the unavoidable renaissance. It always comes, in every stage of history, and usually at the proper time, at the correct moment. In America we must first get rid of, shed this awful inartistic infection we call American grand opera. Its exploitation has driven us back a century in the development of music; it has nearly paralyzed all progress. There

are today but few American musicians capable of writing a fugue; few. As to scoring for orchestra; well, in nearly every case it is ordinary or imitation. Nothing fresh, healthy, individual. As to piano composition! Where, what? And songs? All this is due to the culture of an abnormal tendency and the great publicity given to cheap composers and to the men without an iota of talent or an atom of ideality who are working on a money making scheme called American opera—virtually, an impossibility.

#### Apropos.

The following reprint explains itself; it is of a date as recent as August 7th and it shows how many of us have views that assimilate:

#### "THE THEATER'S WORST FOE."

To the Editor of the Daily Mail:

SIR—In this week's Referee (a paper which is largely circulated among actors and actresses) there is a reference to a statement made by Mme. Eleonora Duse concerning the theater.

This reference is highly objectionable to those who realize the supreme genius of the great Italian actress, and cannot be allowed to pass uncorrected.

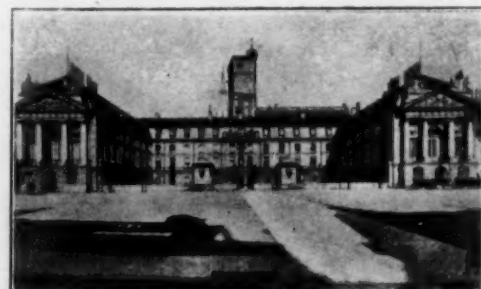
The Referee asserts that one of Madame Duse's crystallized statements concerning the theater is "silly."

On behalf of the awakening European theater, I beg to state that we consider her statements, especially the one referred to by the Referee, profound and inspiring; that they have revived in the modern theater a hope which was almost dead, and that they have given birth to a new strength and determination in us to protect the theater against the theater's worst foe—itsself.

215, King's-road, Chelsea.

GORDON CRAIG.

[The paragraph to which Mr. Craig refers is as follows: "We are waiting to be told exactly how, why, when, or



DIJON CITY HALL.  
Formerly palace of the Dukes of Burgundy.

where Signora Eleonora Duse, the great Italian actress, permitted herself to express the opinion that, to save the theater, the theater must be destroyed. The actors and actresses must all die of the plague. They poison the air; they make art impossible—which strikes me as a very silly sort of remark for anybody to make and especially for an actress, of all people in the world, to permit herself to make."—Referee.]

Mr. Craig is the son of Miss Terry, who was associated for years with Irving. He has new theories on the theater; so had many others before or we should today not be old enough in the theater to demand a renovation. In opera many of the singers make art impossible. In the first place, most of them cannot sing; if they could, they certainly would. In the next place they are not artists. Then, in the next place, they occupy their time with intrigue and politics. These are the worst foes of the opera. As to music; well, there is very little of it in opera. Hence there are very few musicians, uninterested musicians, ever seen at the opera. Duse is telling a great truth in what she says of the actors; the same applies to the great majority of the singers, as they call themselves.

#### Nicolas Krestowsky.

At Celigny, near Nyon, which is on the border of Lake Leman, also called Lake Geneva, Mr. and Mrs. Ernest Schelling occupy a chateau, charmingly situated on rising ground, well wooded, and with a cascade and brook giving more life and rhythm to the scene, which is backed by the Jura Mountains and faced by the lake. Old chestnuts, sycamores, elms and pines spread their leaves with freedom over terraced ground, and fountains play



while Mr. Schelling practices on Steinway grands, making an idyllic life for himself and environment. He is the possessor of many artistic antiquities, prints, paintings, furniture, vases, and odds and ends that go into the making of a home, an atmospheric home. When we speak of atmosphere—the atmosphere of an artist or of a production—we mean the feeling that exudes from the work. It must be individual to be atmospheric; it cannot be generalized. The atmosphere of a country is individual in the same sense; only broader. The atmosphere of a home is similar in meaning. In addition to many things beautiful, useful and displaying a fine touch of the spirit of selection, which must have occupied many interesting moments of Mrs. Schelling, Mr. Schelling owns the manuscript of Chopin's C major etude, a priceless possession. Mr. Schelling will play in Europe during the coming season and first at the Liszt celebration at Frankfurt, where he will play Liszt's concerto, the one in A.

It would not be proper to overlook Mr. Schelling's permanent guest, Nicolas Krestowsky, particularly as he also plays the piano. His hair is perfectly white; he has large eyes filled with a tender and, at times, pleading glance; he plays ball and when he gets into the brook, he swims, like trout, against the stream, and he has a voracious appetite. He also plays piano, but has the bad habit of many pianists, of not playing his chords simultaneously. Both hands do not play together and a peculiar syn-

copation occurs, especially as the touch of both hands is not alike. He never uses the pedals at all, being seated on the chair with his legs and diagonally at that; after playing the bass, he must shift his position to play the treble, and he never plays



SYNAGOGUE, DIJON.  
Former old synagogue was underground.

both at the same time. After each effort, Mr. Schelling presents Nicolas Krestowsky with a piece of sugar, pats him on the head, whereupon the latter jumps to the floor, wags his tail and takes a rest on the rug. His American tour has not yet been arranged.

#### Caux.

It is quite probable that this place was at one time the property of the family from which came that Marquis de Caux who was Adelina Patti's husband. He was equerry to Napoleon III and the

match was arranged by the Empress Eugénie. Like similar marriages, it soon ceased to interest either party and when Signor Nicolini appeared, the end had already been foreseen. Of the parties interested, the men—Maurice Strakosch, De Caux, Napoleon III and Nicolini are dead; the women—Madame Strakosch, Adelina Patti's sister Amalia; she, Patti, and the ex-Empress Eugénie are living. The days of the second Empire were replete with dramatic events and influenced, for the time being, the musical life of Paris, not without benefit to the art. Napoleon III, himself, had a taste for the better class of music and enjoyed the compositions of the French and German and Italian schools. He was not an advocate of the bacchanalian school of local Paris; he would not, however, stem its current if he could. He liked Offenbach, as we all do, for much real music in it. But the classics were enjoyed by him, for he was classic himself. He was reared in a select culture and was a man of unusual versatility in art, literature, music, politics and diplomacy. What he could not accomplish his critics, according to their own statements, probably could have managed to do, although they did not even do what he did. But before we accept their judgment, we should study his time, his own works and his character, the men of his period and the philosophy of the age that was so fatal to him and his projects. After that we might take a look at those who wrote about him, and did nothing.

BLUMENBERG.

## MUSICAL MONOPOLY TOTTERING.

Developments of the past few days prove that THE MUSICAL COURIER campaign against Milan's Operatic Monopoly is beginning to bear fruit much more quickly than the backers of the monopoly dreamed possible.

Daily newspaper accounts have informed the whole musical world that Andreas Dippel has refused to produce any of the Puccini operas at the Chicago and Philadelphia Operas this season, because the publishers of those works insisted not only on their usual stiff royalty demands, but attempted also to coerce Dippel into guaranteeing a stipulated number of performances during the season, irrespective of the box office results, the wishes of subscribers, and the exigencies of the rest of the repertory.

Dippel is to be commended without stint for his firm stand, and with such a courageous example to support them, there is no valid reason why Messrs. Russell, of Boston, and Gatti-Casazza, of New York, should not follow suit and stand shoulder to shoulder with Dippel in his practical protest against musical coercion, oppression, and monopolistic dictation. The monopoly's feelings are reached only through its pocketbook, and the Dippel attitude represents the surest way to bring about an amelioration of the distressing conditions which have so long hampered our American opera houses. When the American income from Puccini operas is cut off entirely, the monopoly will begin to squeal, and then rational terms, just to our native opera producers, can be arranged very easily with the rapacious interests that have exerted the whip hand so long and so cleverly.

Messrs. Russell and Gatti-Casazza should know from their own experience that an opera house can get on without the Puccini repertory, and if it cannot, then there must be something wrong about the conditions which could make possible such an anomalous and inartistic state of affairs. An opera house that depends on any one composer and not on

the whole standard operatic repertory is laboring under an abnormal atmosphere—or under abnormal commercial tyranny. Messrs. Russell and Gatti-Casazza are not slaves to any musical monopoly and now is their chance to show it. They owe support to Dippel for every ethical and practical reason, and the nation expects to see them extend it.

Americans are interested in this whole question because of its possible bearing on the Sherman law. It is not for any one except our courts to determine whether Opera Monopoly constitutes an infringement upon that law, but in view of the action of Dippel, it might not be amiss to have competent persons determine upon the "reasonableness" or "unreasonableness" of the conditions which made the Dippel action imperative as a means of business protection.

Messrs. Russell and Gatti-Casazza would not encounter any difficulty in substituting the free Italian operas in place of Puccini, for they are preferable in every way, and most of them have "capacity" drawing power when presented with brilliant casts. Then, too, there are the perennially profitable Wagner operas, and the French repertory, which latter crowded the Metropolitan to the doors last winter when Dippel brought his Chicago troupe to Broadway.

Appended is an article which we reprint from THE MUSICAL COURIER of January 13, 1909, as being peculiarly timely once more. It refers to the commercialization of the Puccini operas and warns that composer of his peril:

#### THE PERIL OF PUCCINI.

A marked change is coming over our public and our press regarding the merit of Puccini and his operas, made over from popular books and plays. There was a time, in the very beginning of their introduction here, when, guided by the apathy of the public, our local press berated and belittled Puccini's talent. "Bohème," in particular, was singled out for reproach and even abuse. Then later, through the business instincts of Ricordi

(publisher of the Puccini scores), that composer's works were presented repeatedly with only the most popular artists in the chief roles. The interest of the audiences being thus compelled, familiarity with the Puccini operas followed, and, of course, the daily papers, which always take their cue from the attitude of the public, promptly changed their minds about Puccini and began to praise him, on the basis of his ability to draw large audiences to the Metropolitan. It is easy to see how the whole state of affairs confounded cause with effect, and through the agency of popular singers and the use of popular plays and books as librettos, made the artistic responsibility lie very lightly indeed on the shoulders of the composer. At last, however, a glimmer of reason is beginning to illuminate the proceedings, and it now becomes apparent that the music of Puccini's operas was not its main attraction here. The popular singers have been heard to excess in the roles of "Bohème," "Butterfly" and "Tosca," and the restless public desires its vocal favorites in other guises and disguises. The daily papers at once follow suit, of course, and after the performance of "Bohème" week before last one could read in the Sun the plaint that "La Bohème" is "one of the busiest of Italian operas. It is sung very, very often." The Press said: "The audience was not particularly large. The fact is, New Yorkers have heard so much Puccini music they are beginning to weary of it." The American joined the chorus with this critical concussion: "If 'La Bohème' is given as frequently during the rest of the season as it has been till now, it may soon be classified with such well worn works as 'Lucia' and 'Traviata.'" Even from Philadelphia comes the voice of the dissenter, for the Inquirer of that city handles "Butterfly" without gloves, as follows: "There never was, there never could be, such a Japanese woman as Cho-Cho-San, and any who may be curious to know what the real Japanese girl is like will find her portrait painted with a manifest fidelity to life in the pages of Pierre Loti's 'Madame Chrysanthemum,' of which 'Madama Butterfly' is a degenerate paraphrase."

"Degenerate paraphrase!" There is the expression that sums up in a nutshell the largest part of the product of Puccini's muse. His librettos are degenerate paraphrases of popular plays and books, with their most sensational and salacious features prominently emphasized, and his music is a degenerate and dangerous paraphrase of the methods of Wagner, Gounod and Verdi, amalgamated and doctored in such fashion as to tickle the ear and form contrasts of tonal melodrama and harmonic sensuousness. If such a simile were admissible, Puc-

cini's works represent in modern music what the yellow covered French novels of a certain kind represent in modern literature.

The very manner in which Puccini sets about his opera composing reveals sharply his tendencies toward utilizing the successes of others in augmenting his own. He is always hot on the trail of every drama that has box office potency (in other words, strength to draw money into the house) and every book whose sale has been widespread and profitable. "Le Villi," his first work and an exceedingly weak one, is the only exception, for its story comes from a German legend neither exciting nor interesting. "Manon Lescaut" is based on Prevost's erotic novel, over which the adolescent population of all nations has lain awake nights, in a highly tensioned literary mood. "Bohème" dates from Murger's universally popular "La Vie du Bohème." "Tosca" steals the thunder of Sardou, and is aided by the advertising which Bernhard's art gave that very theatrical piece of dramatic makeshift. The chrysalis—or had one better say cocoon—of "Madam Butterfly" was John Luther Long's book of the same name, dressed into stage garb by David Belasco, and played with remarkable financial success here by Blanche Bates and in England by Evelyn Millard. And now comes the news from across the seas, that Puccini is putting the finishing touches on his latest opera, "The Girl of the Golden West," a musical setting of the lurid melodrama presented here before largely paying houses a couple of seasons ago by Belasco.

An analysis of Puccini's music is not necessary here to demonstrate its thorough utility for the purposes to which it is put. Everybody that is at all interested in music can readily recall the short breathed themes he employs as melodies, the persistent and carefully calculated use of characteristic intervals (like those of the fourth and the fifth) to arrest the ear and startle the listener at crucial points of the stage action, the over use of the chord of the augmented seventh, the frequent violin and cello solos at poignant moments of the story, the absence of chorus and consequent elimination of polyphonic writing for the voices, the meagerness and monotony of the instrumentation, the long stretches of so called "parlando" for the singers when the composer's melodic shreds and patches give out for the moment, his constant repetition of themes previously used, etc. If space permitted, dozens of definite examples could be given here of Puccini's almost supernally clever ruses, by means of which he introduces some startling stage happening at almost the precise moment when his musical commentary seems unable longer to hold its interest. To cite only one instance, the finale of the first act of "Tosca" may be mentioned, where nothing of musical magnitude suggested itself to Puccini as a fitting close, so he removes Floria and Mario from the scene, leaves Scarpia down stage alone, and gives him some "parlando" phrases from which the name "Tosca" sounds out against a background of promenading priests chanting in monotone, with an obligato of cannon shots echoing from outside the gates of the church.

The commercialism and commercializing of Puccini is a bad thing for the talent of that composer—it takes talent even to paraphrase—and a bad thing, perhaps worse, for the talent of other composers. The money Puccini and Ricordi have made blinds other composers into overlooking the creeds and canons of real art, and they follow his example heedlessly, hoping for at least a tithe of the profits he has accumulated through pandering to depraved musical taste. Leoncavallo, with his "Zaza," Cilea with "Adriana," Giordano with "Fedora," and d'Albert with "Tiefland" are flagrant specimens of the spirit that seeks the profits of Puccini and in the manner of that musical trickster—with more or less success, of course. The composers mentioned are comparatively young men, but then we have also the very young musicians, whose tastes are vitiated from the beginning by listening to such works and hearing and seeing them set up as the standard of successful opera composing. They grow up believing in a false musical ideal, and when the finished fruits of their muse come forth, it is dead sea fruit, without animation of its own, without freshness, bloom, fragrance, or vitality. How is America ever to produce a strong and original talent in opera composition when from their earliest youth our children have before their eyes this spectacle of Puccini's money making, and in their ears his insidious and emasculated music, so perfidiously pleasing to the unthinking public? What sort of an American opera will the Gatti-Casazza prize competition at the Metropolitan bring forth? Another "Fidelio," "Aida," "Walküre" or "Carmen"? Let us wait and see.

The cry that Puccini is demanded by the public of New York is not true. We have only to look at the Manhattan Opera House for the proof. The success of that institution was begun and developed at a time when Ricordi would not allow a Puccini production at the Manhattan. It is only this season that Hammerstein is giving "Bohème" and "Tosca," the first merely to exploit Melba in her pet role, and the other to show Labia in the part that made her Berlin success as an actress.

This reference to Ricordi's boycott of the Manhattan brings us to another phase of the whole affair, and one no less interesting than its purely esthetic aspect.

Under the prevailing interpretation of the copyright law, any of these foreign operas can be copyrighted here for 50 cents each—each opera, not each copy of the opera; and if there is an English text in the edition, piano score, let us say, the copies come in duty free besides. The producing rights belonging to Ricordi and the sales of the copies or any arrangements of these operas bring to Ricordi or any publisher enormous sums, from ten to twenty-five thousand dollars a season, and in the total more money than the publisher can get for these operas in his own country. An American opera composer cannot secure any publication of an opera here at anywhere near ten times the sums if any publisher could be found to publish without being paid. The foreign composer or publisher pays fifty cents for the privilege.

It is therefore impossible for the American musician to exist in his own country, and he must become an exile in order to have his works published on a par with the foreigner, and he must remember, in doing so, that while the foreign composer has an opportunity here, he, as an American, will not be recognized at home even when he resides abroad, because he is an American.

Puccini and Ricordi and their agents here and others acting similarly—playing on America—are doing the proper thing. We here are the "chumps." This latter expression, adopted by us years ago as the most effective word to cover the condition, is destined to become a permanent idiom of our national idiocy.

An excellent editorial in the New York Globe of August 14 advises the Metropolitan Opera to set about procuring the American rights of "Rosenkavalier," now that Fred C. Whitney has abandoned his intended production of that opera in this country. The Globe chides the Metropolitan for continuing to banish the works of Strauss because some overprudent persons succeeded in having "Salome" stricken from the repertory of our opera house after a single performance. If the neglect of Strauss at the Metropolitan is intended as a punitive measure against the composer for having written "Salome," the proceeding is undignified and even ridiculous. However, the Globe advances another reason for the Metropolitan's ignoring of Strauss and seems to think that it is due chiefly to the high prices he demands in payment for production rights. Expensive the Strauss productions surely are, but the Metropolitan Opera is not an institution that ever has been economical, either from necessity or choice. There was not so much variance between the royalties demanded for "Rosenkavalier" and "The Girl of the Golden West" that the sum represented any appreciable money difficulty for the multi-millionaires of the opera directorate. What, then, is the trouble and who is the trigger in the woodpile? Is it a foreign Opera Monopoly that dictates the exclusion of Strauss from well grounded fear that its own publications would suffer in profit, if the public is allowed to become interested in Strauss and the press were compelled to devote part of its musical space to discussion of the German composer and his works? In the Hammerstein repertory at the Manhattan Opera Strauss drew more money than Puccini, Massenet and the other Italian and French composers. Perhaps the Monopoly made its inferences from that demonstration and in consequence promptly exiled Strauss from the Metropolitan. Who knows?

In the same connection it is interesting to note what the New York Times says editorially in one of its very recent issues:

The report that Andreas Dippel, director of the Chicago Opera Company, will drop the popular operas of Giacomo Puccini from his repertory next winter seems to be well founded. Puccini is the world's favorite composer in this hour, but a profitable season of opera can be conducted without any of his works, and the money demanded for their performance can be well used to strengthen performances of other works on which the royalties are not so huge. We have heard it said that Puccini's agents have been raising their prices in America until they have become practically prohibitive, except perhaps for the Metropolitan Opera House, where very large receipts are the rule.

Of course, no such royalties are received, or asked, in Europe. There is no good reason why the royalties for the performances of an opera should be higher here than

in the composer's native land. Singers are paid more here, and the increased payment is not unreasonable. They are compelled to cross the stormy ocean, and their surroundings in the United States are believed to be uncongenial, though most of them seem to get along very well. The cost of living, too, is much higher here than foreign operatic artists are used to. Conductors, therefore, and all musicians, vocal and instrumental, expect to be largely rewarded for services performed on this side of the Atlantic. But the fee paid for performing an opera in Milan or Berlin should suffice to pay for a performance in any city in any country. The opera suffers no sea change.

All American royalties, however, have been much higher than those paid in Europe, and although directors of opera here have complained, yet they have, until now, submitted. Mr. Dippel has shown great courage, if the report of his intention to "cut out" Puccini is true. To be sure, Chicago will miss Puccini, but with Massenet, Debussy, Strauss, Charpentier, Leoncavallo, Mascagni, Wolff-Ferrari, and the classical composers they will probably be well satisfied before the season is out.

Chicago will not miss Puccini at all. Opera houses got on very well without Puccini before that composer ever was heard of, and the Manhattan proved that an opera house can get along without him now that he has been heard of. It will be remembered that in the beginning of Hammerstein's venture the publishers of Puccini refused to allow the Manhattan to produce his operas, but that institution went on blithely without Puccini until the business instincts of his publishers prevailed and they raised the embargo and extended the production rights to Hammerstein—for a consideration, of course.

It passeth the lay understanding why the Metropolitan should be able to pay "practically prohibitive" royalties to Puccini and his Italian publishers and yet strain at the price asked by Strauss and his German publishers.

Very naive is the belief of the Times that, because foreign singers do not like America and have to cross the ocean to come here, they should receive ten times and even twenty times (that is the proportion in some cases) as much here for their singing as they get abroad. American singers have to cross the same ocean to reach Europe, and many of them do not like the Old World, but of course the foreign Operas do not increase the fee of the American singers on that account—or on any other.

The real reason why Americans pay exorbitant rates for everything European is because they are a nation of unadulterated and unmitigated chumps. Some day they will change and that day does not seem very far off; only a million years or so.

As indicating the general trend of newspaper feeling regarding the Puccini and Ricordi standpoint in their dealings with American opera houses, the Sun's recent editorial is quoted here:

Andreas Dippel has refused to accede to the terms of Signor Puccini's publishers, on the simple ground that their goods are not worth the price asked for them. He maintains that the popular success of these operas depends on the artists engaged in representing them. When Geraldine Farrar went to Chicago to sing "Madama Butterfly" and "Tosca" these two works were worth whatever their owners might demand for them. When there were other interpreters in the leading roles, however, the result was different. The fate of "The Girl of the Golden West" in Chicago furnished a striking instance of what the admired singer can do for a production that has shown every sign of waning vitality early in its career. The three performances of this Western opera in Chicago were accompanied by such a sharp diminution in the amount of money paid for tickets that the opera might not have been repeated but for the visit of Signor Caruso, who assumed the part of the outlaw and attracted an audience larger than any other that had heard the work. These listeners were plainly there, however, to hear the tenor and not the opera.

The popularity of the Puccini operas at the Metropolitan Opera House is of course on the decline. Even "Madama Butterfly" last winter showed signs of a very decided loss of interest on the part of the public. Signor Caruso is now as necessary to bring out a large audience for "La Bohème" as he is for "The Girl of the Golden West." It has been found necessary for the past two seasons to give the public less of "Tosca," which made its way slowly until Signor Caruso appeared in it.

Now the Puccini operas are to be omitted from the performances of the Chicago-Philadelphia company on the



ground that they are not worth the high royalties. Whatever the Casa Ricordi may demand for its wares is a business arrangement that does not affect the outside world except in so far as it deprives the people of this country of the possibility of hearing these works. There is no danger of any such contingency in this city, however, as the Metropolitan Opera House is in every detail

of its control wholly docile and subservient to the domination of the Casa Ricordi.

Very significant is the passage referring to the "wholly docile and subservient" Metropolitan Opera House. This is the time for Signor Gatti-Casazza to refute such an assertion.



## VARIATIONS

Viennese comic operetta rules the boards just now and much money is flowing to its perpetrators and its producers. The profit is so large and the recipe for making a Viennese comic operetta is so easy that I cannot understand why more persons are not in the business. If you wish to be one of the dividend sharers, just dash off something like this and acquire pelf in plethoric quantities:

The scene is a forest near Vienna. A chorus of peasants sings a waltz refrain—

"Short is our life,  
Let joy be rife."

Enter the landlord of the forest, a fat basso, who wears an apron and a genial smile. He is followed by his wife, who henpecks him sharply. He weeps into a large, red, comedy handkerchief, whereupon he is joined by Gretchen, the cow girl, who does hard farm labor but nevertheless wears high heeled, patent leather slippers and ruby rings set with diamonds.

Gretchen consoles the landlord and sings a coloratura waltz aria entitled:

"Love will atone for all  
When welcome comes his call."

Gretchen pats the landlord on the back.

Gretchen: "Never mind, father—"

Landlord: "Ah! Do not call me that."

Gretchen: "Why?"

The landlord sings a basso waltz opening with the words:

"There is something that befell—  
What it is I cannot tell."

Gretchen is left alone on the stage.

She plucks a violet and sings a waltz, with chorus:

"Oh, tell me, little flower, bye and bye,  
Am I really me, or am I only I?"

The comedian enters and surprises the maiden. From his pocket protrudes a real linen handkerchief

woods, but of course Gretchen is not aware of that fact, so she calls out "The Dook, The Dook," and at once the merry villagers and forest folk run onto the stage, tin cups are brought, and the welcoming waltz number is sounded: "Tis the Dook."

Chorus: "Tis the Dook, 'tis the Dook."

Comedian (aside): "By a fluke, by a fluke."

Chorus: "Bring him drink, bring him drink."

Comedian (aloud): "I'm the Dook; (aside) I don't think."

The comedian at once proposes for the hand of Gretchen, and the landlord and his wife give consent. The girl is in despair and sings a waltz:

"The hero should be somewhere near—  
Oh, if he would hasten here."

The hero dashes in and Gretchen recognizes him as a young man whom she has often encountered in the woods. He is attired as a Hungarian beggar, but also wears a diamond ring and speaks with an English accent. He sings a forceful waltz for tenor:

"No—no—this cannot be;  
This man—it is not he."

The hero accuses the comedian of being an impostor and when called upon for proofs exclaims: "Because—because—I am the Dook."

Consternation follows. The comedian cries: "Arrest that man." The real Duke is arrested and Gretchen wrings her hands. The act ends with a waltz finale:

"Wedding bells full soon will sound,  
Let us waltz us round and round."

After an interlude consisting of all the waltz tunes in the first act, the second act opens at the palace of the King. The King, in a slow waltz ballade, bemoans the absence of his son:

"My boy, my boy, where is that lad?  
He's gone for aye—"

Suddenly the villagers come on, dragging the Duke, and bearing the unwilling comedian on their shoulders.

The villagers tell that they captured a scoundrelly beggar who impersonated the Duke and wished to marry Gretchen.

When the King hears of his son's escapade he eyes him coldly and says: "He is not the Dook." Then he stretches out his arms to the comedian and cries: "Come hither, my son." The real Duke is ordered to prison and Gretchen is commanded by the King to wed the comedian at the end of the act.

The plot is thereupon developed strikingly by the comedian, who extracts uproarious comedy from the fact that he has never before been in a palace, and orders large quantities of food, chucks lords and ladies under the chin, and finally gets drunk and says to the King: "Hello, pop, your crown's on crooked."

A waltz duet follows for Gretchen and the hero:

"Although we're parted we will love forevermore.  
Thee only, thee alone, I fond adore."

Gretchen and the hero arrange to fly from the palace and the comedian overhears the compact. He rings a large bell and immediately every one comes in for dinner. (This episode will not fail to receive the loudest laugh of the entire piece.)

There is a tableau in which the King orders his real son to be executed for trying to elope with a commoner—when, stay, what is that?

The landlord steps forward and in a stirring waltz rhythm announces:

"Oh, sire, everything will turn out well  
When I have finished what I have to tell."

The landlord, hampered by his wife's protests, manages to explain that Gretchen is not their child, but is the daughter of a royal princess from a neighboring land, who left the infant with them to be reared in ignorance of her rank. The King inquires in a lilting waltz measure:

"Oh, speak—can this be really true?"

The landlord's wife answers (3-4 time):

"Indeed, great King, the truth I can't refute;  
And as for you—take that, you brute."

(The second line of her song is addressed to her husband, whom she smacks on the wig with her parasol.)

The King and all the company end the opera with the waltz phrase:

"And now that there is nothing left to say,  
The audience will kindly go its way;  
But heed the foyer vendor's call intense:  
'Buy the waltz hits of the op'ry—fifty cents.'"

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"What would you call a two page composition?" asks Opus O'Flynn, "which begins in B flat major, changes at once to G minor, goes through C major, A flat major, F sharp minor, D minor, F major, B major, E flat minor, and ends in G flat major?" I should call it "A Bunch of Keys."

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Josef Lhevinne is shown in a snapshot on this page, disporting himself with his young son in a fashion truly paternal. Some one asked Lhevinne recently: "How do you get your wonderful staccato effects?" "Are they wonderful?" queried the pianist. "More than that—they are marvelous. What is the secret?" "It must lie in the touch," explained Lhevinne, with a fine Russian smile.

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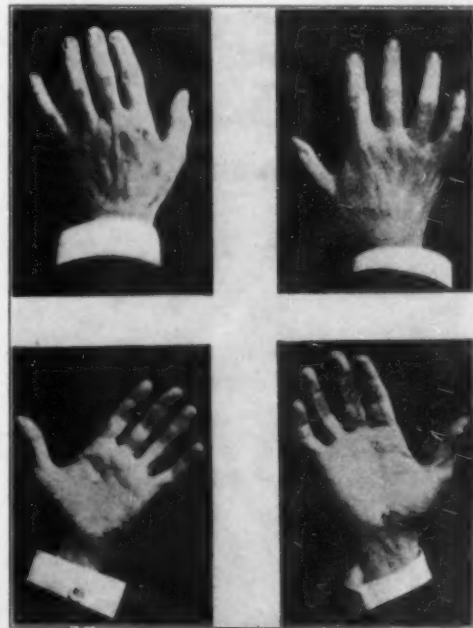
And, speaking of hands, on this page there is presented a picture of Charles Marie Widor's useful



LHEVINNE, PERE ET FILS.

bearing an embroidered crest and initials T. D.,—which stand for The Duke.

The comedian has found the handkerchief in the



HANDS OF WIDOR.

members. With the same prescience that characterized the reading of Saint-Saëns' palms, I should say, after a careful study of Widor's, that the owner is a

notable French organist, critic and composer. The presence of five fingers on each Widor hand signifies that he has written very beautiful "symphonies" for organ, and to an expert in chirography, like myself, it is perfectly clear also that, the nails not being on the inside of the palms, Widor must be the author of a very valuable supplement to Berlioz's famous treatise on orchestration.

An educational monthly publishes an article by Waldemar Schnee, a German expert in hand culture. The essay is called "Where is the Seat of Technic?" A certain scoffer suggests that it may be the piano stool.

Composer (to publisher): "So you won't take my work?"

Publisher: "Not yet."

Composer: "What do you mean by 'not yet'?"

Publisher: "Not until you are dead."

Composer: "Good heavens, I couldn't possibly be dead than I am now."

Andreas Dippel, Trüfst Buster!

Well, Milan?

LEONARD LIEBLING.

#### Dresden Musical Delays.

The trial commission of the educational Establishment Jacques Dalcroze, consisting of the following gentlemen: Appia, Geneva; Boepple, Basel; Professor Klose, Munich; Geheimrat Prof. Dr. Kretschmar, Berlin; General Music Director Schillings, Stuttgart; Gen. Hofrat, General Music Director E. von Schuch, General Music Director Fritz Steinbach, Cologne, and Jean d'Udin, Paris, on the 10th, 11th, 17th and 18th of June, examined pupils of the Establishment of Culture and Form of Jacques Dalcroze in rhythmic gymnastics, ear culture and improvisation. Fifteen pupils (male and female) passed the examination. The following received the diploma as teachers of the rhythmic gymnastics according to Jacques Dalcroze: Frau Alexandroff, of Moscow; Frl. Jamme, of Bensberg-Cologne; Frl. Odier, of Geneva; Frl. Zander, of Altona; Herr Fett, of Hamburg; Frl. Behle, of Stockholm; Frl. Lauter, of Bredney-Essen; Frl. Scheiblaue, of Basel; Herr Dr. Bode, of Kiel; Herr Jeanneret, of Geneva. The certificate of qualification as elementary teacher in rhythmic gymnastics for children: Frl. Mieszynska, of Warsaw; Frl. Roggen, of Brussels; Frl. Gripenberg, of Stockholm; Frl. Schmidt, of Freiburg. The testimonial of the successful attendance visit of the course in musical education: Dr. Edler Ritter von Mahlschedl-Alpenburg, of Innsbruck; Herr Th. Appa, of Geneva. The establishment receives also conservatoires and other educational institutes with pupils for this excellent diploma. To the owners of certificates the possibility is given of gaining the diploma at another examination after one year. Through the certificated pupils of this year the demand for teaching after the method of Jacques Dalcroze cannot be quite satisfied. There remain altogether still eight places unoccupied, three in foreign countries and five in Germany.

Program of Mr. Field's last pupils' recital at his studio, July 1: Bach, toccata in G major, toccata, adagio, fugue; Beethoven, variations op. 34 (Gladys Seward); Clementi, sonata for two pianos (Fritz Weizmann and Miss Seward); Mendelssohn, "Song Without Words," in G; Chopin, etude in F minor, prelude in B (Fräulein Efrainow-na); Schumann, novelette in D; Chopin, etude in F (Fräulein Heyde); Henselt, romanza for two pianos (Fräulein Kormann and Miss Seward); Mendelssohn, two "Songs Without Words" (Fritz Weizmann, twelve years of age); Kranich, "Intermezzo"; Chopin, two mazurkas; Daquin, "Caucou"; Louis Campbell-Tipton, "Serenade" (Gladys Seward).—Dresden Exchange.

#### R. E. Johnston Names a Beach.

1 EAST FORTY-SECOND STREET,  
NEW YORK CITY, AUGUST 21, 1911.

To the Editor of the Musical Courier:

I want to thank publicly my old friend and manager, Mr. R. E. Johnston, for naming the wonderful beach at "Musicolony" "Symphony Beach," a name which is most appropriate and by which it shall forever be known. I have a park, a grove, a forest, a spring, a brook and ten roads to which I shall give musical names, and I will be most grateful for any suggestions from the readers of THE MUSICAL COURIER.

FRANKLIN D. LAWSON.



#### NOTICE TO PUBLISHERS.

*This department is devoted to a review of old and new music publications, musical works, musical literary works and anything pertaining to the publishing of matters in music.*

*Only such publications and compositions will be reviewed as are deemed worthy of notice, and THE MUSICAL COURIER reserves to itself the privilege of rejection. It is also understood that any work or composition or book reviewed in this column relinquishes its copyright to any part or all of its parts so far as a review of the same can be applied. This does not mean that THE MUSICAL COURIER assumes or claims any interest in the copyrights; it merely means that we are not to be held for any infringement of copyright by handling copyright publications or works in this department.*

*Particular attention given to works of American composers and their products.*

**The John Church Company, Cincinnati and New York.**

"UNREQUITED," SONG. MUSIC BY C. B. HAWLEY TO WORDS BY MARIE BEATRICE GANNON.

We cannot understand how a composer of C. B. Hawley's reputation can set music to such nonsensical lyrics. There must be a dearth of poetry at his disposal. The music of itself is good enough, but if the hearer tries to make any sense of the statements that the rose would have nothing to do with the night that wooed her, and that the shore turned a deaf ear to the sea, preferring to love a star far away in the world during a calm summer day while the sea sobbed its life away, we fear he will not pay much attention to the music. The thought of the voluminous weep of the sea would certainly drown the listener's interest in the melody. We have no objection to mere prettiness in poetry, or to the fantastic. But there should be a limit even to nonsense. The music is slight in texture, though the melody is natural and the harmonies good.

"THE SAILOR'S LOVE," SONG. MUSIC BY C. B. HAWLEY TO WORDS BY JOSEPHINE DASKAM.

The lyric of this song has pathos and lightheartedness in well balanced proportions, happily expressed in natural rhymes. The composer has put more of the smiles than of the tears into his music, and produced a song that will please even though it fails to convince. It is unpretentious and must be accepted as a trifle, which is, of course, all the composer intended it to be.

"ISHTAR," AN ASSYRIAN LOVE SONG. MUSIC BY CHARLES GILBERT SPROSS TO WORDS BY ALFRED HYATT.

Whether Sennacherib would have pronounced this music any more Assyrian than the English language of the lyric is, we cannot say. But as no Assyrian has the remotest possible chance of hearing "Ishtar" it is unimportant whether this song is truly Assyrian or not, provided it has a certain character that suggests something which we can accept as Assyrian. In this respect we think "Ishtar" is particularly successful. The Oriental atmosphere is pronounced, although there is nothing weird in the harmonies or the rhythms. Charles Gilbert Spross rightly believes that the first duty of a song is to be musical, whether the supposedly foreign atmosphere is suggested or not. As he has succeeded in giving his musical song a piquant flavor that adds greatly to its charm we must commend it highly. The composer has been greatly helped by the poetical lyric of Alfred H. Hyatt, which is full of Oriental imagery.

"WHEN I AM GAZING IN THINE EYES," SONG. MUSIC BY ALEXANDER RUSSELL TO WORDS BY HEINE, TRANSLATED BY EASTWOOD LANE.

This is the famous Heine poem, "Wenn ich in deine Augen seh," which Schumann has set so superbly. We cannot forget the Schumann melody while we read Alexander Russell's music. We may, therefore, be accused of a biased judgment when we find ourselves at variance with the younger composer. Those syncopated measures from first to last would be monotonous if this was the first time they had been written. As they are hackneyed and trite we must still further condemn them. The melody is well written for the voice, though it has no distinction. The harmonic progressions do not show the hand of a very well trained writer, not only with regard to the consecutive octaves between the melody and the bass, but

in the harsh juxtaposition of unrelated chords. We hope Alexander Russell will continue to select good lyrics for his songs, though it might be wiser on his part not to challenge comparison with Schumann or Brahms.

"MY SOUL IS LIKE A GARDEN CLOSE," SONG. MUSIC BY F. MORRIS CLASS TO WORDS BY THOMAS S. JONES.

This is essentially a recital song for concert singers. The amateurs who attempt this song are only likely to do so after having heard a fine rendition of it. This accompaniment, with its independent counter-melody to the voice and its elaborate bass, is the kind that amateurs eschew. We, of course, do not condemn the song for that reason. On the contrary, we are glad to find that publishers are willing to risk the publication of works that are so full of excellent musicianship. There must be a public for these difficult and high class songs or they would not be published.

"MAMMY'S SONG," BY HARRIET WARE, TO WORDS BY LAURA SPENCER PORTOR.

This is a humorous song with a refrain in negro dialect. It will appeal to children of all ages, for whom it is intended. Musically speaking, there is nothing in it that is bad or that has any merit in particular. Its success will depend on a clear enunciation of the words, and not on its haunting melody.

"IF I KNEW," SONG. MUSIC BY OLEY SPEAKS, TO WORDS BY MAUD WYMAN.

This lyric pleased us immensely before we had a chance to look at the music. It should make any song popular even if the music happened to be mediocre. Fortunately, however, Oley Speaks' music, while somewhat conventional, is melodious and pleasing, and suitable in character to the spirit of the poem. Every amateur should add this song to his repertory, if only for the wholesome lyric.

#### The Boston Music Co., Boston.

"THE ORGAN ACCOMPANIMENT OF THE CHURCH SERVICES," BY H. W. RICHARDS.

Those who have heard the author of this book play the organ need not be told that he is a master of the art. Those who do not know his name may like to learn that he is a professor of the organ and choir training in the Royal Academy of Music, London, organist of Christ Church, of the same city, Fellow of the Royal College of Organists, and a Doctor of Music of Durham University, England. With these credentials it is evident that H. W. Richards is entitled to respectful attention when he writes on matters pertaining to the organ. Our surprise is, not that the book is so good, but that a solo organist whom we have heard manipulate the huge instrument in the Royal Albert Hall with the ease of a Kubelik playing the violin, should deem it worth while to write a book on so subordinate a subject as the accompaniment of a church service. In the course of the fourteen chapters every kind of accompaniment is described from the simplest hymn to an oratorio. It is hardly necessary to go into the details of the book. Every organist should study it. We can best form an idea of the spirit of the work by quoting a few sentences from the preface:

"To deal at all adequately with the music used in divine worship calls for devotional feeling as well as for the exercise of the highest artistic faculties. But it is by no means clear that this fact is sufficiently realized, judging from the indifferent and thoughtless accompaniments that are still often heard, and this in spite of the increasing numbers of organists who have attained great technical skill. We have said in spite of; but, perhaps, because of would more nearly express the truth. For very often it is the desire to show off his technical powers that causes the young organist to forget to accompany in the real sense."

#### Ella Van Huff at Colorado Chautauqua.

Ella Van Huff, who was head of the music department of the Colorado Chautauqua, held at Boulder this summer, was the only soloist engaged for the entire season, which lasted six weeks. From Boulder Miss Van Huff will go to Denver, Colorado Springs and Manitou, dividing a fortnight between these places. Miss Van Huff will return to her home in Kansas City next month, where she will resume her work as teacher of singing.



## RABINOFF'S ANNOUNCEMENTS.

Max Rabinoff, president of the Enterprises of Max Rabinoff, Inc., and the Russian Amusement Company, Inc., returned to New York Tuesday, August 15, from a four months' European trip. Mr. Rabinoff makes the following announcement for this season:

Heading his list of attractions will be the complete Russian ballet of the same size and character as that which makes the Imperial Opera Houses of St. Petersburg and Moscow so widely known in this respect. Mr. Rabinoff claims that this attraction will be much larger than the one headed by Pavlova and Mordkin, with which he achieved great success last season. The new ballet will present an all-star cast including not only artists who scored a triumph last season, but also Julia Siedlowa, Katrina Geltzer, Carlotta Zambelli and other famous dancers of Russia.

It is said that with one exception Mlle. Siedlowa has never appeared outside of Russia and upon her devolved the responsibility of maintaining the high standard of the Imperial ballet at St. Petersburg as premiere ballerina assoluta while her distinguished countrymen and countrywomen were abroad. Mlle. Geltzer is the soloist to H. I. M. Czar Nicholas and her technique as a dancer is said to be without a peer. Mlle. Zambelli is premiere danseuse étoile of the Grand Opera House, Paris, and her art is considered supreme. She is the visiting star at St. Petersburg and Moscow by imperial command, and her specialty during the coming American tour will be the introduction of the French ballet included in the repertory.



MAX RABINOFF.  
President enterprises of Max Rabinoff, Inc., and Russian Amusement Company, Inc.

In addition to these artists Mr. Rabinoff says that there are others yet to be announced, some famous as mimics, others for dancing ability and still others for piquancy and unusual beauty. Add to this personnel a magnificent scenic investiture designed by well known Russian artists, beautiful costumes created by famous costumers of St. Petersburg, Moscow, Paris and London, a repertory surpassing anything yet attempted outside of the first named cities, an augmented orchestra directed by a capable American operatic conductor, and the scope of Mr. Rabinoff's undertaking at once becomes clearly evident.

The name of the organization has not yet been chosen, but in all probability, according to Mr. Rabinoff, the official title will be "Mikail Mordkin's All Star Ballet from the Imperial Opera Houses of St. Petersburg and Moscow, presented by the gracious dispensation of H. I. M. Czar Nicholas and by special arrangement with the Metropolitan Opera House, New York."

It was only after long conferences with the director general of the Russian Imperial Opera Houses that Mr. Rabinoff was enabled to make arrangements for this brilliant Russian season, and this success was explained by the genial manager in the following statement:

"When the director general was told that America was hungry for all the real artistry that Russia had to offer, the answer came forthwith: 'Hungry, indeed. I believe you. Has it not come to our attention that Russian art is being imitated, and I might say prostituted, in your country?'

"The real reason, though, that led the directors to decide finally upon allowing me to bring so many artists over

was that they wish to show Americans the great artistic scope of a genuine Russian ballet. They resent bitterly the fact that imitators are dragging down the name of Russian artistry, and the St. Petersburg papers denounced in no uncertain terms those persons who have been bold enough to add the name 'Russian' to performances given by dancers of all nations which do not begin to approximate in merit the exhibitions furnished by the ballets of the smaller opera houses of Russia, much less the Imperial Opera Houses of St. Petersburg and Moscow.

"But, to begin at the beginning. In company with Madame Rabinoff, who was Marie La Salle, I sailed from New York on May 6 with Victor von Kiraly, my personal representative. We went straight to Italy, landing at Naples. I heard some voices in Naples and then went on to Turin. There was little musical interest at the Exposition, so we left quickly for Rome. I heard some more singers at the City of the Seven Hills, but left soon for Milan. Milan with La Scala is of course our Italian Mecca and we heard much singing at the trials which took place at this great opera house, while seeing the best of the Italian dancers at the same time.

"Madame Rabinoff sang at La Scala. The critics spoke highly of her, and the directors liked her singing so well that they desired to engage her for this season. As this was impossible according to her present plans, we concluded our arrangements with the directors by practically closing a contract for Madame Rabinoff to sing at La Scala during the season of 1912-13.

"Our journey from Milan to Berlin was primarily that Madame Rabinoff might keep her engagement to sing at the Komische Oper in the German capital, where she made her debut as Gilda. So great was her success and so warm the words of critics that the directors changed the repertory for the last week of the opera in order to allow her to repeat her performance in 'Rigoletto.'

"From Berlin we went to Dresden. There in the historic opera house in the Saxon capital we heard the first performance of Strauss' 'Rosenkavalier.' From Dresden I journeyed to St. Petersburg with Mr. Kiraly. Madame went to Interlaken, where at the Hotel Schloss, Widdersville, she studied three new operas with Vittorio Podesti, musical director of the Metropolitan Opera House.

"Before leaving Dresden I closed contracts with three of Italy's best dancers, with whom I had begun negotiations while in Milan.

"At St. Petersburg my first artistic activity was to attend the graduating ballet of the twenty-one members of the senior class of the Imperial Mariinsky Institute. I found at the famous school of the dance about 160 'under-graduates'—some as young as five and six years. The general age of the boys and girls being educated at Government expense for the Imperial Russian ballet range, however, from seven or eight to about seventeen.

"Next I saw Julia Siedlowa dance at a big society event in Strelna, a famous summer resort near St. Petersburg. I was so impressed with her that I immediately sought her out, hoping to induce her to come to America. I found that she had already signed a contract with the Imperial Opera House of St. Petersburg for a term of years. This contract system is new for the Imperial Opera Houses, and was instituted by the directors because they feared a general exodus of their leading artists, who might remain away from Russia for long terms of years. The dancers would, of course, lose their pensions, but the loss would be more than offset by the salary earned en tour. Thus, although Mlle. Siedlowa was finally given leave of absence, still the penalty of 21,000 rubles was imposed upon her, in the same manner as was done with Pavlova last year.

"After many conferences the directors agreed to release Katarina Geltzer, who has now become the rage in London, so that this Russian favorite and truly wonderful artist was also added to our list.

"In this connection it is well to remember that in Russia 'ocular opera' ranks above 'grand opera.' The dancers receive more money than the singers, and the evenings of the ballet draw far greater audiences. And because of this popularity it is almost impossible for an outsider without influence to secure tickets, since ninety-five per cent. of the seats are paid for by subscription.

"Besides allowing me to bring over Mlles. Siedlowa and Geltzer, the directors agreed to let a number of other stars alternate between Russia and America, thus dividing their season between appearances under my management in America and then leaving time for further appearances in St. Petersburg or Moscow. Among these ballerinas will be Mlles. Kachesinska, Balashowa and Koralli, all premieres danseuses étoiles. In addition the directors gave permission for sixteen couples of character dancers to come over for the complete season. Eight of these couples are from the Imperial Opera House at St. Petersburg and eight from the Imperial Opera House of Moscow. As for the corps de ballet, I was permitted to engage all I sought without stint.

"When I found that the directors were manifesting such an interest in my work, I decided to open an office

in St. Petersburg, which I forthwith placed in charge of Ivan Petrovitch Artemieff, St. Petersburg's most notable musical critic. Leaving that city at the close of this transaction I went back to Berlin, where I heard some more voices and a promising young violinist, and then left for London. A few days' consideration of the musical and operatic situation in that city resulted in my decision to open an office there, in charge of Adolf Schmid, the eminent London musical authority who has been associated with Sir Herbert Tree as musical director of His Majesty's Theater for the past eleven years and is still acting in that capacity, in full charge. The press and publicity department of the office was placed in care of the widely known English journalist, James de Conlay.

"The London office is located in the heart of the metropolis in the Trafalgar Buildings, overlooking that famous square. It practically is an American building and houses among other familiar institutions the London offices of the New York Herald, Associated Press, Chicago Daily News, New York Life Insurance Company, etc. In fact, we took the offices of the Chicago Daily News and that institution moved to another floor—an incident that struck me as a peculiar illustration of how small the world is after all, in view of the fact that Chicago is my home city and that Ben H. Atwell, in charge of our New York office, came direct to our companies from the editorial rooms of that newspaper after an association of twelve years with it.

"While in London I also closed a contract with Mr. Hammerstein to bring our all star ballet to London next spring, upon the completion of our American tour. This is to alternate with his operatic productions, four of each, every week from May 15 to August 15.

"Our artistic aggregation will make its first appearance, however, in this country in the Russian festival to be given at Madison Square Garden, New York, October 16, 17



ENTERPRISES OF MAX RABINOFF, INC.,  
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and 18, while following the close of their American tour they will return to London.

"From London I hurried to Paris, where I had a conference with Louis Ganne, the composer of 'Hans, the Flute Player.' I very quickly closed the contract with him for the American production of his opera comique 'Les Saltimbanques' in English, for the coming season. I also arranged while in Paris to have another operetta written for a prominent grand opera star, who is to tour this country with a large company during the season of 1912-13. In fact, I had been in Paris a few hours only when I decided that it would be to my advantage to have a permanent office there. So I combined interests with Gabriel Austruc, who needs no introduction to those familiar with musical affairs, and engaged as my personal representative the Marquis de Saint Sauvere. From Paris I took a train for Karlsruhe and then went to Karlsruhe and Berlin.

"With a second visit to St. Petersburg necessitated by the making of our final arrangements, my Russian representative, M. Artemieff, Mr. Kirby and myself arrived at St. Petersburg, rushed through our conferences, aided by the kindness of the directors of the opera, and left for Interlaken without further delay. From there we returned to Paris and then on again to London. While in Paris I conferred with Mr. Gatti-Casazza, general director of the Metropolitan Opera House, and also made final arrangements with the Marquis de Saint Sauvere, and with Gabriel Austruc.

"The trip to Karlsruhe was for the sole purpose of meet-

ing a Russian star dancer. At Karlsbad I conferred with M. W. W. Andreeff, founder and director of the Imperial Russian Court Balalaika Orchestra, and completed details for his forthcoming tour with his orchestra as seen last season, but with the addition also of an operatic quartet. This musical novelty will first be heard in Pittsburgh during the week of October 9 and will then hurry to New York to participate in our big Russian festival, following which it will tour the United States until February 21.

"While in Berlin I looked over the score of a new and startling ballet written by a prominent Russian composer, which was sold to a German publishing house.

"In addition to my other stellar attractions there is one which I have intentionally avoided discussing—Cantor Sirota, of Warsaw. Managers have sought for years to

induce this pious man to make a concert tour, but he always has declined. Aside from the annual concerts he gives at St. Petersburg and Moscow by imperial command, the Cantor is never heard outside the temple at Warsaw, the largest Jewish house of worship in the world. His voice is the most wonderful tenor I have ever heard and one can readily agree with him that it is a God-given gift, which he must not use for the purpose of money getting only, as that appears too nearly akin to sacrilege to him. Sirota always appears in rabbinical garb and wearing a cap. It was with difficulty that he was induced to come for eight concerts, but I assume he intends to use the enormous fee he will receive for some of his numerous charities. I do not want to say much about him as I am holding his appearance in reserve as the biggest musical surprise of the times."

Mr. Rabinoff may feel thoroughly secure in the prestige he has added to the sum total engendered by the galaxy of American managers now operating so successfully in the work of bringing the fruits of the highest artistic efforts before the cultured public of this country.

#### Greetings to The Musical Courier.

The accompanying picture postal card, from Fontana-Taraspe, Switzerland, has been received by THE MUSICAL

#### Strong Endorsements for Edwin Arthur Kraft.

Edwin Arthur Kraft, the organist, is being booked for a tour of the United States and Canada, during the season of 1911-1912. Mr. Kraft has been engaged to dedicate the new organ at the Woodside M. E. Church in Buffalo, N. Y., September 12. The artist has played with marked success for universities and colleges, and he is in demand for more such recitals this coming autumn and winter. The following letters testify to Mr. Kraft's musicianship and his skill as a performer:

THE WESTERN COLLEGE,  
OXFORD, Ohio, July 22, 1911.

MY DEAR KRAFT—I take the first opportunity to thank you for the delightful recital you improvised for me at Trinity Cathedral, Cleveland, the other day. You are still highly spoken of in Berlin, not only by your devoted organ teacher, Professor Grunicke, but by such men as Dr. Ertel, Professor Egidi and others, who recall your remarkable performances of Reger's works, the "Double Fugue on B A C H" and the fantasia on "Ein feste Burg."

I wish they might hear you now, with your ever growing technique and the magnificent organ, which makes it possible for you to render not only the specifically organ repertory, but also those rare orchestral transcriptions which you played with such refined taste and dramatic force, namely, Wagner's "Tannhäuser" overture and "Der Ritt der Walküren."

Wishing you every success with your numerous recitals next season,  
Very sincerely yours,  
EDGAR STEILMAN KELLEY.

Andrew D. White, ex-president of Cornell University, wrote to the Right Rev. William Andrew Leonard, Bishop of Ohio, in the following terms regarding Mr. Kraft's playing:

Your organist, Mr. Kraft, who gave a recital the other night (at Cornell) to a very large audience, won all our hearts.

Arthur Foote, the noted American composer, writes to a friend about Kraft in the following terms:

I know him well by reputation as a remarkable player.

Dr. T. Alexander Davies, the well known Canadian musician of Toronto, writes the following regarding Mr. Kraft's playing:

I don't know of any one whom I would like to hear personally better than yourself. The demonstration of your organ at the Cathedral, with which you honored some of the members of the Mendelssohn Choir two seasons ago, and your work in the recitals at Jarvis Street Church last season, stamped you as an organist of rare artistic achievement. It was a delight to be in your company as well as to listen to your playing.

#### Armbruster Pupils' Recitals.

DRESDEN, AUGUST 2, 1911.

Franz Armbruster's latest pupils' soiree in Dresden, Germany, was an entire success, reflecting credit on the teacher, his school and his pupils, many of whom are gifted with good voices, some of them beyond the ordinary, as in the case of Fräulein Schuster, Miss Seymour and Herr Aye, who has, in fact, quite a remarkable voice. On the program were many selections from the great song writers and from various operas and oratorios. The terzett (from Mendelssohn's "Elijah") "Hebe deine Augen," was sung by the Misses Seymour, Macleod and Karman. Herr Aye followed with songs by Von Flitz and Giordani, making a deep impression with his voice and talent. Miss Macleod also showed excellent material and gives much promise. She appeared in the aria "With Verdure Clad" from Haydn's "Creation." Herr Olsen showed perhaps the greatest achievement so far as actual work and development is concerned, giving an excellent interpretation of Loewe's ballade "Die Uhr." After a well delivered lied, the famous "Sapphische Ode," of Brahms, by Fräulein Steymann, the program closed with finely sung numbers by the prima donna pupils, Miss Seymour, Fräulein Schuster and Herr Aye. One seldom hears better accomplishment on a pupils' program than that offered by this latest recital of Herr Armbruster. The rooms were crowded with guests.  
E. P. F.

#### Fanning and Turpin on Tour.

August 21 Cecil Fanning, accompanied by A. B. Turpin, began a three weeks' recital tour through New England, which will include the Berkshire Hills, the North Shore, etc. The engagements to be filled are private recitals, except on August 25 and 26, when Mr. Fanning sings at Litchfield and Washington, Conn., with choral concerts under the direction of Arthur D. Woodruff. The works to be given at these concerts are "Fair Ellen," Max Bruch, and "Sir Oluf," by Harriet Ware.

Mr. Fanning is so popular in his own State that on September 26 he begins a tour of four weeks which is confined entirely to Ohio. His engagements during this season extend from Boston to San Francisco and as far South as San Antonio, Tex.

#### Mr. and Mrs. Figue in Maine.

Carl Figue, the musical director and head of the Figue Musical Institute in Brooklyn, and Mrs. Figue, the soprano, are spending their holiday on Mount Desert Island, Maine.

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COURIER. In the group are (from left to right) Arthur Claassen, Dr. Kartan, Xaver Scharwenka and Mrs. Cuting (pianist) and Isolde Scharwenka.

#### Alda Compelled to Refuse Engagements.

Frances Alda's success was so brilliant in Italy this summer that she was offered ten appearances there this fall, which she was compelled to decline owing to the concerts booked for her in this country by her manager, Loudon Charlton. She will arrive early in October, and, in addition to her operatic appearances, Madame Alda will be heard in joint recital with David Bispham in the South during the early part of November.





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## CHOPIN THE COMPOSER.—I. NEED FOR A REVALUATION.

BY EDGAR STILLMAN-KELLEY.

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Chopin is the great inspired tone poet who properly should be named only with Mozart, Beethoven and Rossini.—*Heinrich Heine*.  
In making an analysis of Chopin we meet with beauties of a high order, expressions entirely new, and a harmonic tissue as original as it is erudite. . . . Oh! we have not yet studied with sufficient earnestness and attention the designs of his delicate pencil. . . . His best works abound in combinations which may be said to mark an epoch in the formation of style. . . . Their worth has, however, already been felt; but it will be more highly estimated when the time arrives for a critical examination.—*Frane Liszt*.

Chopin the pianist, Chopin the tone-poet, Chopin the heart-broken patriot, Chopin the disconsolate lover, Chopin the invalid, the morbid, even the decadent artist, has been discussed, exploited, admired, adored, reviled and rejected according to the mental, moral and emotional conditions of those who have discussed the merits of the great Pole whose centennial was recently celebrated. But singularly enough, Chopin the composer, is still something of an unknown quantity. So strikingly unconventional are his works, so spontaneous his themes, so startling his rhythmic and harmonic devices, that nothing but their great beauty has induced the severe contrapuntists to give him any sort of serious consideration.

Among the first to write concerning the position Chopin deserves to take among the world's great composers, was his devoted friend Liszt, whose biography is obviously a labor of love. In the introductory chapter he says: "If it were our intention to discuss the development of piano music in the language of the schools, we would dissect his magnificent pages, which afford so rich a field for scientific observation." It may be seen from this, that Liszt divined something of the high intellectuality which permeates all Chopin's work, but, so fascinating is his thematic material, so exciting its emotional quality and so artistically has the artist concealed his art, that thousands of his devotees are firmly convinced that the enchantment which translates one from the every day world to an ideal realm, is due to a spell woven by genius unassisted by culture. It is deeply to be deplored that Liszt did not give us an insight into the mysteries of Chopin's architectural art. The lack of it has been a loss to musical science. Liszt might at least have dwelt at greater length on Chopin's theoretical training and more firmly insisted on his technical acquirements which rendered him at so early an age, a fully equipped composer.\* But unfortunately, the biographer maintains that, "This is not the time or place for such a study, which would be interesting only to the adepts in counterpoint and thorough bass." So great was Liszt's enthusiasm for the rich contributions to musical literature left by the Polish composer, that he made it his mission to proclaim to the world their poetical and spiritual import. So strongly did this self-imposed duty weigh upon him, that he expressed his feelings in a paenegyric of such dithyrambic character, that the few words concerning his friend's creative skill are overlooked and forgotten. To make matters worse we are told in so many words that Chopin "was one of those original beings whose graces are only fully displayed, when they have cut themselves adrift from all bondage, and float on at their own wild will, swayed only by the ever undulating impulses of their own mobile natures." This reference to the "wild will" has undoubtedly given a coloring to Liszt's monograph that is misleading to the reader, be he professional or amateur. When such a stand was taken by one of Chopin's best friends and most intelligent admirers; one whose keen, critical discernment and warm sympathies rendered him the most far sighted musical prophet the world has ever known; it was but natural for others, less gifted, to assume a similar attitude. Professor Niecks in his statistically excellent and fairly sympathetic life of Chopin, goes so far as to criticize Liszt for employing the word *scientific* in connection with this artist, implying that there is little to be found in his compositions worthy of so dignified a term. The learned writer, like many others, evidently associates the word *scientific* only with counterpoint, canon, fugue, and their cognates, hence compositions in which these elements are not immediately obvious must needs be unscien-

tific. But there are various methods of constructing and decorating musical edifices, all demanding the application of scientific principles, and it is due to their scientific structure that Chopin's creations have survived the storms of criticism and the erosions of time.

After studying the Chopinesque architecture, one is able to demonstrate what so many have long felt, but few have dared to say; namely, that it is as absurd to criticize Chopin for not writing sonatas in the style of Beethoven, as it would be to belittle the latter for not composing fugues after the manner of Bach.

Some authors contemplate the Pole's marvelous creations from the pathological standpoint, regarding them as phenomena whose nature and origin are akin to that of those pearls whose very existence is due to some injury done to the passive mollusk. This view, however, despite the high value placed on the ultimate product, detracts materially from the merits of an artist, alike great in powers of invention and in the conscientious exercise of the same.

Not many months since, while interchanging views with one of Germany's ablest composers, a man of fine feeling and breadth of vision, I touched on Chopin's special gifts in construction. My friend was most enthusiastic about the quality of the work, but to my surprise mentioned the old familiar criticisms about weakness in sonata form, orchestration, etc. He furthermore added semi-humorously, that "in the eyes of a great contrapuntist like Kiel, Chopin would not have been regarded as a musician." (*Er hätte nicht als Musiker gegolten*). Another friend, a great virtuoso, spoke of Chopin in one breath as the greatest composer for the piano. In the next he added, "but, of course, he was no musician like Brahms." The summer of 1908 I spent in Eisenach, where I saw a good deal of the venerable composer Carl Reineke. On one occasion he did me the honor of reading portions of an article he was then preparing for some literary journal, on Mendelssohn and Chopin, apropos of the approaching centennial.

His unaffected admiration for both was truly refreshing in this blasé age. He expressed great appreciation for the Polish genius, "whose works possess an unaccountable charm for the laity, as well as for members of the guild, but whose genius it is impossible to classify!"

How strange, that from standpoints so diverse, much the same verdict is rendered in respect to this unique artist. One class of musicians refuses to admit Chopin to the inner circle because he does not express himself in terms of *cantus firmus*; *punctum contra punctum*; *dux et comes*; while another group, equally great, deems it desecration to apply square, compass and plumb line to his structures, as we would to those of one of the classical architects. The fact that the works of Chopin have not only survived to the present day, but are more universally known, studied and played than ever before, shows that they must possess vitality. This implies that they contain something besides mere sensuous charm, which soon palls if devoid of intellectual qualifications, and it is to the intellectual side of Chopin's work that our attention shall be directed.

When I first began to study music seriously, I became familiar with the curious name, Chopin. So strangely beautiful was everything connected with this name, that I searched all possible sources of information concerning it and at length found the life by Liszt. The bewildering phraseology of poetry, music, art and love, left upon me the impression that Chopin was a man of unusual genius, who knew naught of art's laws nor did he need them, so great were his inherent powers. When, in the Western metropolis, I began the ordeal of counterpoint under the guidance of Clarence Eddy, then fresh from his first Berlin successes, I one day bewailed the fact that I was not a genius like Chopin, who wrote such wonderful things without bothering about theory. Whereupon, to my great surprise, I was told that "Chopin studied counterpoint assiduously, and in his piano work devoted himself seriously to Bach." Another shock soon came. My piano teacher was Napoleon Ledochowski, a gentleman whose family belonged to the Polish nobility, who for some decades had found a congenial home in Paris.\* I was, of course,

\*This family, too, has felt the historic sorrow of the Pole. My instructor's grandfather was a general in the Polish army when Warsaw fell in 1831; the father served as general in the French army in the war of 1870-71. General Ledochowski (who in early life enjoyed the instruction of Prof. Nicholas Chopin, father of Frederic) was a cousin of the late Cardinal Ledochowski, secretary to Leo XIII.

greatly interested to learn that the Chopin and Ledochowski families had long been intimate; the great pianist having played at the betrothal of my teacher's parents. As he had heard numerous Chopin pupils render the master's compositions, I sought to learn all I could from so authoritative a source, concerning the Polish composer and his works, and one day expressed my admiration for Chopin's freedom from rule-observance. Like all young students, I felt that one of the chief requisites in creating works of pronounced originality, was to break all the rules known. I have never forgotten Ledochowski's reply, "It may seem so to you now, but after you have studied the laws of form and composition, you will find that although they are much more complex, the works of Chopin are based upon the same fundamental principles as those of Mozart and Beethoven and you will find them likewise susceptible of analysis." Later when I went to Germany to continue my studies, I hoped to learn something definite about the workmanship of Chopin, but aside from the usual comments on his beautiful melodies, harmonies, modulations, etc., with here and there a word concerning a stray indiscretion concerning the simplest progressions, I recall nothing positive relating to his work, save the bit of imitation in the introduction of the A flat ballade. When, therefore, I saw the Kullak edition and read the bold assertion that the motto in the great A minor etude Op. 25, No. 11, is worthy to rank with that of the opening theme in Beethoven's C minor symphony, I rejoiced to find some one in authority who shared Ledochowski's views. The pronounced claims in behalf of Chopin's genius made by Langhans in his "History of Music," Henry T. Finck's brilliant and daring lecture (since published), and the historic Chopin recitals of De Pachmann, were, to me, great incentives to deeper investigations into the mystico-mathematical problems presented by the Chopinesque architecture.

A more recent Chopin biographer unhesitatingly places Chopin among the group of the greatest—Bach, Beethoven, Wagner—justly stating that he had as much harmonic genius as Wagner and greater melodic gifts, in the flow of his melody being equalled only by Schubert.

We are justified, I fully think, in believing that all music with rich harmonic texture, composed since the thirties and forties of the last century, shows Chopin's influence either directly or indirectly. Tchaikowsky, it is true, for political reasons did not like the great Pole. Still his fondness for Schumann is almost everywhere evident, and the latter, as we all know, was in intimate sympathy with Chopin. To say nothing of how his works have affected subsequent composers, it would be interesting to learn what Mozart would have said to such a passage as this. (See Example 1.)



EXAMPLE 1.

What a thrilling surprise after the stretto, forte and the hold! Mozart and Beethoven (likewise Mendelssohn and even Schubert) would have continued with a single chord of the sixth and fourth (F sharp—F sharp; B and D sharp) and so on. What sacrilege even to think of it!

What would Beethoven have thought of the unexpected change, so gracefully effected from C major into E major in the E flat minor etude op. 10, No. 6? (See Example 2.)



EXAMPLE 2.

How would Bach have been impressed by the harmonic outline of the F major etude Op. 25, No. 3? The second part modulates into B major, the most distant tonality, whence in a similar series of modulations it returns to the main key with the utmost freedom and naturalness.\* These examples, chosen almost at random, serve to show that Chopin seems to have apprehended, as had none of his predecessors, the hidden relationship existing between far away keys, and again, he could give to

\*It is indeed singular that so gifted a composer and so enthusiastic a critic as Schumann should have overlooked this most original scheme of modulation. But he passed it by with the simple comment that this etude is less interesting than the preceding one (in F minor) referring merely to the technical figures. This is a striking instance of the necessity of inspecting Chopin's works scientifically, if we are fully to appreciate their structural beauties.

\*Chopin's teacher, Joseph Elsner, was a prolific and versatile composer whose operas, oratorios, orchestral works, etc., were held in esteem, even beyond the boundaries of Poland. So easy is it for a young artist to be led astray by foolishly indulgent pedagogues, or to lose his individuality through overbearing pedantry, that the world is under especial obligations to this Elsner. His refined taste, wholesome nature, thorough scholarship and conscientious artistic guidance, were invaluable to one of Chopin's hypersensitive, over-modest, easily discouraged disposition. Elsner's generous solicitude for the normal development of the creative gifts of his unusual pupil are amply evidenced by the monitory epistles to the latter, quoted by Karasowski.



those more closely akin, a mystic semblance of distance, when occasion required. The study of his works from this point alone, is of the greatest value in enabling one to avoid meaningless repetitions and aimless wanderings into foreign keys, whence there is no hope of return in time to save the tonality.

How many young composers often with good themes at command, find themselves floundering about in a tempestuous sea of sound with neither compass nor anchor, merely because they have had no training other than the conventional classical. If they will confine themselves to the classical *thema*, and modulatory outlines, well and good. But, if they wish to address themselves to the solutions of more recent problems, such as the harmonic design and the modulating theme, they should add to their study of Bach and Beethoven, for fugue and development, the careful study of Chopin's methods of construction.

Realizing how severely the great masters now suffer from over-editing—Chopin possibly most of all—the foregoing comment is not made without some hesitation, for it might easily incite the over-zealous to ruthless dissections of ideal creations, or to hair-splitting analyses of Chopin's subtle chord formations. But is it not possible to show enough of Chopin's art to reveal new and unexpected beauties without reducing his system to a *Schablone* to be employed *ad nauseam*? Only a few of the principal features can be touched upon, but as these are of vital importance it is to be hoped that this suggestive, rather than exhaustive method of presenting the evidence, may lead to individual investigation on the lines indicated.

(To be continued.)

#### OKLAHOMA MUSIC.

MUSKOGEE, Okla., August 19, 1911.

Mrs. J. M. Offield, the genial and capable president of the Ladies' Saturday Music Club, is sojourning at Lake Chautauqua, where there are many who admire her talent and ability as a reader.

Gladys Beale-Way has returned from an extended visit in Chicago and vicinity and has resumed the study of piano and voice with her former teacher, Mrs. Steele, in addition to taking up her own class in piano.

Leila Manson, a recent addition to the Muskogee colony of musicians, is a charming pianist and possessor of a beautiful voice of rare quality. A pupil of Mrs. Steele Miss Manson is preparing for special work in the East which she anticipates taking up in the near future.

S. B. Gamble has returned from Colorado and is now visiting in Fayetteville Ark., prior to resuming his class and the piano work with the orchestra at the Hinton Theater. A charming song which he has composed during the vacation period bears witness to his talents in the creative field of musical endeavor.

S. H. Stephens, Muskogee's leading bass soloist, has just returned from a visit to his old home in the North. Mr. Stephens will appear twice as soloist with the Music Club the coming season.

Mrs. D. A. MacDougal, president of the Oklahoma State Federation of Women's Clubs, who is spending the summer at Eureka Springs, Ark., has been elected secretary of the recently organized "Oklahoma Club," which has for its aim the promotion of mutual help and benefit, along musical, literary and social lines.

The State Federation of Women's Clubs will hold its annual convention soon at Chickasha, when a report of the efforts of various committees in the different departments will be submitted.

J. Morris James again will have charge of the Ladies' Saturday Music Club Chorus during the coming season.

Edith Marsh is enjoying an extended and well earned vacation on the northern lakes.

Leila G. Munsell is visiting her home in Saratoga Springs, N. Y., following her attendance at the recent C. E. convention in Atlantic City. Miss Munsell will give a piano recital soon after her return from the East.

Mrs. Francis Marion Davis is now comfortably installed in her newly built home, "Bide-a-Wee." This season will find her the busy hostess of several social and musical events, already being planned.

Alice Offield, one of the talented young pianists and accompanists of this place, is spending a few weeks in Kansas City, during the absence of her mother, Mrs. J. M. Offield, in the East.

Some of the Oklahoma cities were fortunate in having the privilege of a visit from Ella May Smith, of Colum-

bus, Ohio. As the composer of the charming little song, "Because I Love You," Miss Smith has won many friends for herself here, who anticipated with great pleasure a visit from this clever woman and able musician.

Lulu Jones-Downing, of Chicago, whose delightful songs are rapidly becoming widely known throughout this section, is enjoying a lake trip and will visit New York City before she returns.

Mrs. Howard Condon, secretary of the Ladies' Saturday Music Club and a valued member of the Music Study Club, will return soon from an extended vacation in Eureka Springs.

Patti Grubbs, one of Oklahoma's talented singers, is still in New Mexico, where she will probably remain throughout the coming winter.

A charming and talented singer, Mrs. George Dick Rodgers, who is now visiting in the West and filling successful engagements, will appear before the members of the Music Club this coming winter.

Mrs. B. L. Keenan, a prominent woman from Talequah, has been visiting in the city.

Stella Miesch, a promising pianist of the younger musical set, will spend the winter in San Antonio.

Grace Mann will soon return to Hollins Institute, Virginia, where she attends school.

Fern Collins has returned from a long visit to Ohio friends.

Florence Benedict and her sister Bertha are spending several days at Tuskahoma as guests of Helen Redd.

Mrs. Edwin D. Beviitt, the popular organist, is playing at the First Presbyterian Church during the absence of S. B. Gamble, the regular organist. Mrs. Beviitt will give a series of recitals throughout the Southwest during the coming winter.

Julia Simmons has returned from a visit to her old home in Leavenworth, Kan.

L. C. S.

#### Popularity of Alberto Jonás.

The esteem in which an artist is held and his popularity are often exemplified in many curious ways. Alberto



ALBERTO JONAS AT THE FOOT OF THE LISZT STATUE IN WEIMAR.

Jonás, the famous pianist, recently received from one of the largest Berlin music firms an account of the number of photographs and post cards of him that they sold during the musical season. The list totaled 420 cabinet pictures, ten extra large photos and over 500 post cards. "As a curiosity," writes the music firm, "we may inform you that six of your large pictures were sold as models to schools of painting."

#### Haines Studio in Kansas City.

Caroline E. Haines, the pianist and teacher, of Washington, D. C., will leave Washington next week for Kansas City, Mo., where she will open a studio. As soon as she locates in the West announcement of her plans will be made. Miss Haines is a pupil of Constantin von Sternberg. She has had considerable experience as a teacher in addition to her public work in concert and recital.

#### Pilzer's Popularity Growing.

Maximilian Pilzer, the young American violinist, who played with success during the past two years in New York both at winter and summer concerts, has become more popular this summer through his performances on the roof of the Century Theater. For several seasons, Mr. Pilzer has distinguished himself as soloist at orchestral concerts in Carnegie Hall, where also his fine work as concertmaster won for him the warmest comments of the discriminating critics. Mr. Pilzer's beautiful tone has aroused wonder at the outdoor concerts given in the Mall in Central Park and at the Schenck concerts on the Century roof.

August 16, when Mr. Pilzer appeared as soloist with the Volpe Symphony Orchestra at Central Park, his playing of a reverie and mazurka by Mr. Volpe scored exceptional successes. The violinist was compelled to add several encores to the program. Among the works which Mr. Pilzer has played for his New York admirers recently are polonaise by Wieniawski; "Hejre-Kati" by Hubay; "Gypsy Melodies" by Sarasate; "Ave Maria," Bach-Gounod; "Meditation" from "Thais," Massenet; "Prize Song" from "Die Meistersinger," Wagner; "Faust" fantasia, Wieniawski; "Dreams," Wagner; "Aus der Heimat," Smetana; "Souvenir," Drdla, and "Spanish Dance," Rehfeld.

#### Genius in the Gutter.

There could be no better proof of the overcrowded state of the theatrical and singing professions, or their lack of lucrativeness, than the very excellent performers who are to be found in our streets. In the Southwest district of London there are daily to be seen two gentlemen of decided musical talent, who perform in the road for coppers. One is the possessor of a strong baritone voice, while his companion accompanies him on a well tuned piano on wheels, in most effective fashion.

Theater queues in the West End are nightly entertained by roadside performers, whose originality and style put many acknowledged music hall "turns" to shame. An attractive looking young fellow, who is generally to be found in the vicinity of the St. James Theater, recited dramatic "titbits" from Shakespeare. Considering his lack of makeup, and the obvious drawbacks of a street environment, his performance is excellent and deserves the round of applause and coppers which he invariably receives. He is but one of many clever artists who ply their art on the pavement's edge.

Given opportunity and environment they should do well on the legitimate stage. Is it because they find this al fresco mode of entertaining more lucrative than the more conventional stage livelihood?—M. A. P., London.

#### Nordica's Canadian Tour.

Judging from present indications Lillian Nordica's forthcoming Canadian tour will be of a record breaking nature. At Nelson, Lethbridge, Calgary, Edmonton, Saskatoon and Winnipeg the houses are already practically sold out by subscription, while other Western cities, Regina, Moose Jaw, Brandon, Fort William and Port Arthur, are all busy with subscription lists, as it depends on the success attending their circulation whether or not these cities will be included in the Nordica itinerary next fall. Madame Nordica will be assisted by the same artists as during her spring tour, Myron W. Whitney, basso, and Romaine Simmons, pianist.

#### Rosa Linde to Head Company.

The celebrated contralto, Rosa Linde, is to be the principal artist of a concert company organized by Manager E. S. Brown. This company will be composed of favorite singers and a pianist. The ensemble will be thoroughly drilled and rehearsed, and will devote much of the programs to operatic selections. Madame Linde is working on her repertory, which will include numbers by Fontenailles, Secchi, Rossi, Cherubini, Schubert, Dvorák, Chadwick, Tchaikowsky, Verdi and others.

#### Rogers to Continue Introductory Talks.

This coming season Francis Rogers will make a feature of short introductory talks at his song recitals, which he gave at many of his concerts last year, as he found that audiences greatly enjoyed the brief descriptive remarks.

#### In Switzerland.

Charles Dalmores is in Geneva. Mrs. Burroughs Green, formerly Jennie Dutton, is at Divonne-les-bains. George Liebling, pianist and composer, is at Hotel Kurhaus, St. Moritz. Erika Wedekind is at Hotel Fex, Fexthal.

Italy is preparing to celebrate the centenary of Verdi's birth as brilliantly as Wagner's will be celebrated in Germany. The greatest opera composers of both countries were born in the same year: Wagner on May 22, Verdi on October 10, 1813.—New York Evening Post.

## Two Letters of an Old American Musician to His Nephew on the Decadence of the Art of Music.

BY SILAS G. PRATT

NEW YORK, August 11, 1911.

MY DEAR NEPHEW—How often have I observed you at the Opera move in your seat uneasily, and the color mount your cheeks, as some too suggestive or indecent scene would be given on the stage! How you have evaded the question by your dear little sister, when she would ask you to tell her the story of the play, and how frequently have I been grieved at seeing your embarrassment, when of an evening some lady seated next you at dinner, would ask you how you liked "Salome" or "Pelleas and Melisande!"

Now, as an old man and musician whose whole life has been spent in devotion to the "divine art," it seems a duty no less than a pleasure to make some endeavor to relieve your mind of some of the burden of social hypocrisy, which perhaps, unconsciously, you are bearing.

First you ask, "How am I to distinguish music from noise?" The answer is, it seems to me, that music consists of pure tones (tones agreeable to the ear) produced at different intervals, arranged in a distinct rhythm (motion) in measures clearly defined, and in a form tangible, so as to present a symmetrical appearance. For example: when you listen to a dance, the movement is plain: when you hear a sonata or symphony of Beethoven or any work by the great masters—Schubert, Schumann, Mendelssohn, Chopin, Liszt, Bach or Mozart—the movement is always apparent; sometimes originally in movement is the one particular charm, but it must be movement, clearly and regularly defined. While melody has been called the "soul of music," the time (rhythm) may perhaps be called its body.

I fear that you have made the mistake which many critics have made lately, of taking the opera, or the music drama, as the standard of musical art. The fact is, my young friend, that opera is an exotic plant, depending on scenery, costumes and action, and using the art of music only as an accompaniment; especially now has it become less than ever a royal robe adding dignity to the characters; on the contrary, it is a mere patchwork of musical rags gathered from some of the shrouds of the masters. In opera "the divine art" has been degraded by being chained to the car of depraved subjects, which cause the blush of shame to mantle the cheeks of virtuous people. In grand opera we have seen harlots and vicious characters clothed in the brilliant robes of pretended "near music," while the goddess of the "divine art" is left alone, neglected by fashion, a veritable Cinderella. The opera has always pandered to the fashionable few, and has therefore rarely been sincere and honest.

Now, it is a misfortune that this music drama should be created to please the taste of a small coterie, numbering not more than one in a hundred thousand of our inhabitants, for, according to a recent article in a well known magazine, in this small fashionable set, a code of moral laxity exists which is condemned by all law and religion in all civilized nations, that "To be in the fashion one must have no scruples!" Shall this little circle of ten people of depraved tastes be allowed to dictate to the 990,000 who love music normally? Shall we, as a nation, be ruled musically by the vitiated taste of those who would restore the customs of Louis XV and the reign of Pompadour and his other mistresses?

For the foregoing reasons, it must be plain that opera or the music drama should not be considered the standard of musical art, no more than that the drama of the present day should represent the standard of literature.

You have, no doubt, in your club life, seen men whose taste has been spoiled so that the most fiery and bitter liquor only would satisfy; to whom a glass of pure water was distasteful; you have also, perhaps, at the various banquets, observed those who appeared to relish only caviar or some over spiced entrée; those who would pass by the roast beef or similar healthy dish, unless it should be thickly covered with some sauce so highly seasoned as to disguise or absorb its natural flavor. The palates of those select few have been tickled with novelties, until nothing will please except something still more novel; thus from one extreme to the other this coterie goes until they scoff at virtue and sneer at sincerity.

Now, in music, the same principle applies; we all like salt and pepper, occasionally a little dash of tobacco, but we don't like to eat them as dishes! Much of the modern orchestral work consists of nothing but musical condiments!

The would-be composers, lacking in any definite musical thought, devoid of any sincere emotional expression, fling at us the pepper and salt of orchestral color: like a painter who mixes on his palette various colors, and slashes them

on his canvas in formless patches, putting his effort in a big gilt frame (an overture or symphony perhaps) and calling it a work of art.

Some, lacking in refinement or education, with vacant mind, will look and wonder, and when told it is a great picture, will exclaim, "How beautiful," just as the senile old Polonius will find in the clouds which a Hamlet points out to him, a weasel, a camel or a whale.

In some so-called modern works, the instruments are used like puppets in a pantomime, sans action. For instance, after perhaps the whole orchestra has appeared, and said nothing, just shouted a few meaningless chords proclaiming itself "the orchestra," the flute steps forward, and says, "I am the bird, or the wind," and repeats it whenever it appears:

Then the oboe makes his bow, saying: "I am the pastoral color," and like the flute repeats itself.

In the same way the clarinet announces, "I am the great prima donna of the orchestra."

The bassoon: "I am the clown, but can weep, also."

Then come the cornets shouting: "Hear me blow; I am the hero."

The French horns: "I will tell of the forest and the hunt." (But they do not.)

The trombones and tuba follow: "We tell of majesty, pomp and religion" (but no story is forthcoming).

Finally the kettledrums, bass drums and cymbals appear, and announce themselves. We fear something awful has happened, for it seems that all the kitchen implements and many dishes have suddenly crashed down upon the floor, and, while we are recovering from our fright, the symphony comes to an end. Since, with all these various instruments, no story of any kind is related, and no dramatic plot performed, it finally appears to the listener a case of braggadocio all around. Thus the composer, instead of mastering these instruments and using them to portray his thoughts, is mastered by them and becomes their slave instead. Is it any wonder some persons go home, saying: "I don't like classical music!"

You will also, no doubt, recall that exhibition in a fashionable Fifth avenue store, where the latest thing in styles is seen; you will remember how a striking garment on a beautiful form attracts attention, but upon closer examination you find it is nothing but a mass of lace possessing little substance or texture in itself; in other words, it is entirely ornamental. So you will find much of the music of today nothing but orchestral "passementerie."

To sum up, in a word, the decadence of musical art is due to the ethical decadence of the few who pose as the arbiters of the art.

With love,

YOUR UNCLE.

NEW YORK, August 18, 1911.

MY DEAR NEPHEW—Specifically you ask me what I think of Debussy's art. In answer I should say, judging from the score of "Pelleas and Melisande," that it cannot be considered by any known standard as "musical art." Neither can it be considered as drama, nor by the Wagnerian standard of music-drama can it be placed in that category, for Wagner, with all his iconoclastic ideas of opera, based his treatment musically on the art of music as evolved by history, counterpoint and harmony. Despite his theories, Wagner's musical education and culture were so deeply ingrained, that he consistently fell into a distinctive form when the dramatic situation permitted it. For example, the song of the Rhein maidens in "Rheingold," Siegfried and Brünnhilde duet, the "Walküren Ritt" and the "Magie Fire" in "Die Walküre," the sword song and "Waldweben" in "Siegfried," etc.

Now, Debussy never forgets himself in that manner: such a thing as a musical phrase is never heard in the vocal part. A continuous chanting or reciting, unrelated to any key, is heard, which might be sung in any measure, as well as that in which it is written. Melody is absolutely lacking—no theme or phrase, even, is developed as in Wagner. Indeed, when one reads the rapid lines of the play, the absolute paucity of poetical thought, the wonder is that Debussy could find anything he thought suggestive of musical treatment of any kind. A desert of thought in the play has its accompaniment, perhaps logically, in a desert of music. Debussy has built his modernism on the well known chords of the ninth, eleventh and fourteenth, which all composers, especially Chopin, have used for climaxes, but which have universally been resolved to a common chord or triad. These chords, ninth, eleventh and fourteenth, like all chords of secondary sevenths, are ordinarily prepared, being considered otherwise too harsh for the

ear, but Debussy uses them without preparation and without resolution. They are the superlatives of music, and while Shakespeare may, now and then, indulge in

The calmest and most stillest night.

the writer who would begin, continue and end in that ungrammatical way (poetic license) would be looked upon as a "crank," ignoramus or charlatan. This sort of unmusical, unresolved, unrelated use of dissonants leaves one in a state of unrest, a sort of suspense continued, long drawn out, which finally becomes monotonously exasperating. It is true that Debussy softens his sins by using muted strings and other orchestral coloring; but if one has nothing to say but strange sounding words which lack cohesion or definite idea, whispering instead of shouting them does not clothe them with sense.

You should know and never forget, that *any thought possesses form*; you cannot think anything without framing it into words and sentences! In music the same principle applies. You cannot have a musical idea without some form to express it in. The trouble is that many try to say something when they have nothing to say, so they give us a meaningless wandering around as though they were to pronounce a number of big words, consecutively, and call it a poem.

Should one search the dictionary for extraordinary words and string them along regardless of connecting thought, it would largely illustrate this modernism in music.

Some years ago, one summer, I was taking a trip through Switzerland. The boat on Lake Brienz was crowded with passengers. Presently an extra trainload of young people came aboard, and, as the boat moved along, passing the many picturesque scenes, the power and charm of nature compelled the young people to sing. It was a simple melody, simply sung, but as it floated from the bow to the stern of the boat, it sounded peculiarly appropriate and lent an enchantment to the scene which found a response in every musical heart. Presently, near my side, I heard a noise, resembling the howling of a dog, and, looking up, I found it proceeded from a large, big necked, tall man, evidently a Swiss, who, unconsciously, was giving vent to his emotions; this he continued, oblivious of his surroundings, as satisfied as though he were really singing. It reminded me of our big Newfoundland dog, who standing by the piano when certain things were played, would howl dismally and long. While this was very interesting, as a psychological phenomenon, I object to its being used (natural as it no doubt is) as a basis of musical art. Shall the dogs baying at the moon, the cows lowing in the meadow, the horse neighing in the stall, the donkeys braying, form the "natural basis" of art?

The degeneracy of musical art, called modernism, would not be dangerous at all in its influence on the genuine "divine art," were it confined to the few whose taste is already tainted with the disease of musical immorality; but it may be spread to the young generation and with its insidious attractiveness of novelty become a most unhealthy influence.

Vice is a monster of such hideous mien,  
That to be hated needs but to be seen,  
Yet seen too oft, familiar grows her face,  
We first endure, then pity, then embrace.

This modernism requires no study of the rudiments of harmony, counterpoint, composition or form. Bach, Beethoven and Chopin are not essential. Rhythm, the basis of music, is not essential, therefore why waste time in study? One does not even need to know the major and minor scales (make your own); the different keys are also unnecessary, for the modern school is entirely devoid of tonality. My son, amusing himself at the piano, building strange chords, is an example of "modernism."

If you can read notes and write them, whether correctly according to the art or not, is all that is needed. Take a few extreme cases from Wagner, and if you happen to get one from Chopin (which he uses so carefully prepared as to be delightful to the ear), be careful to avoid any definite motion (rhythm) and sail around "naturally" without compass or rudder, that's the idea!!

As to the orchestration, use effects, orchestral condiments; since you have no actual food (ideas), use pepper, salt, vinegar, paprika and tobacco in abundance. The taste of the select few would not endure such common food as bread and butter. Meats must be rotten to satisfy.

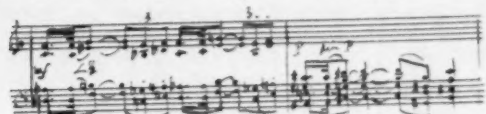
In conclusion, I will say that while the music (so-called) challenged my attention at first, the text was only glanced at. Upon closer inspection, the absolute inanity, the extraordinarily commonplace language, convinced me that no one but a half-crazed person could possibly have considered it for musical treatment. To illustrate: Goland, the principal character, says, upon entering, "I have entirely lost my way in these woods. God knows where the tracks of the beasts have lured me. . . . If I were only at home again. . . . Who is weeping? . . . Why are you crying? . . . Don't be afraid, your fear is groundless." . . .

Melisande answers, "Don't touch me." In such com-

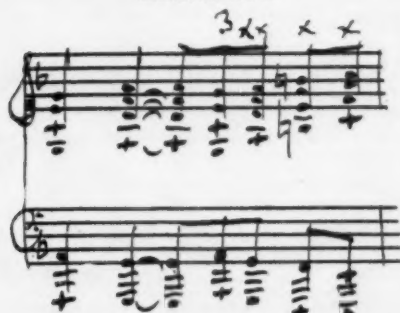


monplace talk, we find, during the first act, that Goland is lost in the wood, ditto Melisande. She will not tell why she is crying or where she came from. A golden crown is seen in the water, but she will not let Goland get it; if he does, she will spring into the river herself. Goland finds that Melisande has long hair and is very beautiful. Melisande finds that Goland is bearded and large, like a giant. Melisande refuses to go with Goland, but finally consents. The entire act is devoted to the foregoing excruciatingly commonplace events, the only possible interest being in the expectation that something improper will happen.

The following excerpts from the piano score will, I think, satisfy any educated musician that I have not overstated the foregoing or exaggerated in any way:



EXAMPLE No. 1.

EXAMPLE No. 2.  
Unprepared and unresolved 7ths.EXAMPLE No. 3.  
Chords of 7th with 5th sharpened (badly written).

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It would be considered a great stroke of genius, indeed, if he would, perhaps, throw in a whole measure of one of our favorite hymns, like "The Sweet Bye and Bye" or "Nearer, My God, to Thee."

With love, my dear nephew, I am your old and foolish  
UNCLE.

#### Bookings by Foster & David.

Foster & David predict a very active season. They will make a special feature of the Olive Mead Quartet. The managers will present Madame Demitrieff in two New York recitals and will furnish the attractions for the series of modern morning musicales at the Hotel Plaza. In addition to the artists named they will have under their exclusive management Mary Hissem DeMoss, Viola Waterhouse and Ruth Harris, sopranos; Mary Jordan, contralto; John Barnes Wells, Edward Strong and Frank Ormsby, tenors; Frederic Martin, basso; Annie Louise David, harpist; Marie Nichols and Nicola Thomas, violinists; A. Laura Tolman, cellist; Henrich Gebhard, pianist; Edward Bromberg, basso cantante, and Arthur Phillips, baritone of the London Opera Company.

#### MacDowell Festival at Peterboro, N. H.

Owing to the delay caused by heavy showers which necessitated the postponement of the closing concert of the MacDowell Festival at Peterboro, N. H., the report reached this office too late for this issue. A complete account will appear in next week's issue of THE MUSICAL COURIER.

## OBITUARY

### Myrtle Reed McCullough.

Myrtle Reed McCullough, author of "Love Letters of a Musician," "Love Affairs of Literary Men," etc., died at her home in Chicago, Thursday evening, August 17, from an overdose of sleeping powder. The verdict of the coroner's jury was that the overdose was taken with suicidal intent. Mrs. Reed-McCullough left a letter to her servant with a check for \$1,000, explaining that the money was a reward for the girl's faithfulness during four years. The deceased author suffered from insomnia and nervousness. She was born in Chicago in 1874. Her mother, Elizabeth Reed, was a writer. Some years ago Myrtle Reed married James Sydney McCullough, a native of Canada.

### Soloists for the Cincinnati Orchestra.

The artists engaged as soloists for the Cincinnati Symphony Orchestra for the season of 1911-1912 include Marie Rappold, soprano; Ludwig Hess, tenor; Harold Bauer, pianist; Wilhelm Backhaus, pianist; Kathleen Parlow, violinist; Efreim Zimbalist, violinist; Hugo Heermann, violinist, and Ernest Hutcheson, pianist. The statement in THE MUSICAL COURIER last week that Katharine Goodson had been engaged for the Cincinnati Orchestra was an error, an inadvertence, for the orchestra intended was the Minneapolis Symphony Orchestra, with which the English pianist will play four times. Miss Goodson is also engaged for a tour with the Boston Symphony Orchestra.

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## MUSIC IN BOSTON.

Phone 836 M-Winthrop,  
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WINTHROP, MASS., August 19, 1911.

All roads led to Farmington, Me., the birthplace of Lillian Nordica, on August 17, when the world famous prima donna sang before an audience of 2,000 people, many of them relatives and one time neighbors. It has been many years since Madame Nordica appeared in her former home, and naturally this visit was a gala event for the townspeople, who suspended all business during the time of the concert.

Much refreshed by a restful summer spent on "the Cape," Mrs. H. H. A. Beach leaves in the early fall for Europe, to be gone for an indefinite period of time.

That the Western people are by no means lacking in discriminating appreciation of good music and musicians is evidenced by the unbounded enthusiasm shown by them for the work of Arthur Foote, who has been giving a summer music course at the University of California. In fact, they are doing everything in their power to keep Mr. Foote out there for all time, and have made him the most flattering offers as inducements. Anna Miller Wood, too, who has been assisting Mr. Foote, has had some very tempting offers for concert engagements on the coast, and has finally decided to go back there in October, 1913, to appear for the first concert of the Stewart Orchestral Society in Oakland, Cal. Miss Wood has also accepted a limited number of engagements for recitals in Indianapolis and Cleveland during the month of November, 1911.

For the closing week of concerts by Creatore and his band there were two special nights, the first, August 17, when Berlioz's "Damnation of Faust" was rendered in the following sequence: (A) Prelude-Recitative and "Easter Hymn"; (b) Ballet of Sylphs; (c) Mephistopheles' Invocation; (d) Minuet of Will o' the Wisp; (e) Serenade of Mephistopheles; (f) Duet-Marguerite and Faust; (g) "The Ride to Hades"; (h) "Pandemonium." August 18 was "Italian Night," when a program composed chiefly of selections from the different Italian operas was given before a large and exceedingly enthusiastic audience.

A most successful summer music school at Hyannis, on Cape Cod, has been opened by Ella Backus Behr, the noted pianist of New York, who is equally well and favorably known in Boston.

Josephine Knight, the well known soprano, who is the soloist for the month of August at the First Church of Christ, Scientist, is anticipating a very busy season, with many dates already booked in different parts of the country.

A card from Alice Nielsen reports her as now sojourning at Rimini, Italy, where the grand aviation meet is to be held August 27-31.

"Lots of trout up here. Have caught some good ones," is the message received from Charles Wakefield Cadman, who has been spending part of his summer camping out in the Colorado Rockies. The pleasures of this outdoor

life will, however, soon be at an end, as Mr. Cadman expects to leave for Denver very shortly and settle down to work once more.

Contrary to the usual custom is the case of Miss Russell, of Florence, Italy, who has come to this country expressly and for the purpose of studying voice under the able guidance of Arthur J. Hubbard, of Boston.

The "Witch City," otherwise known as Salem, Mass., is the home of Parker L. Walker, who, it is said, holds the record among American organists for length of service, having served continuously for the past fifty-four years. Mr. Walker is at the present time organist at the South Congregational Church, a position which he has held for the past forty-six years.

Owing to the engagement of Zina Brozia for the St. Petersburg opera season in January, Director Russell is forced to give the performance of Massenet's "Thais," with Madame Brozia in the title role, much earlier in the season than he had previously planned. Present indications point to this performance during the first week of the opera season.

BLANCHE FREEDMAN.

## Burmeister in Bavaria.

This is a snapshot of Richard Burmeister in the chalet



RICHARD BURMEISTER.

overlooking the Schliersee (in the Bavarian mountains), where he is spending the summer with friends and pupils.

## Isabel Hauser Among the Canadian Lakes.

From the Muskoka Lakes in the Canadian wilds comes a word of greeting from Isabel Hauser, the brilliant New York pianist. To quote literally, Miss Hauser writes that she is "in the bosom of her family," having a most exhilarating vacation spent in rowing, playing golf and engaging in summer pastimes generally, with the piano relegated to the background until her return in the early fall, when preparations for the forthcoming busy season will begin apace.

## Bauer Loses in Forest Fires.

Among those who have suffered losses as a result of the forest fires which have been raging near Fontainebleau, France, is Harold Bauer, the pianist. Mr. Bauer has been devoting the greater part of his time this summer to his classes in Paris, but it has been his practice to take his pupils each week end to the country, where he has a delightful summer home. Recently the forest fires broke out in the neighborhood, and the surrounding villages were for some time in considerable danger.

"After the fire had raged for two days," writes Mr. Bauer to his American manager, "our little village of Bourron was seriously threatened, and on Sunday night the smoke and heat were so oppressive that we were simply driven away from our home. We had the greatest difficulty getting a conveyance to take us to the station, for panic was in the air, and at any moment the houses might have caught fire. At last, however, we were able to get away, and in the hurry and darkness and smoke a small bag containing all my wife's jewels and a large sum of money was lost or stolen, and we have heard nothing of it since."

A subsequent letter from the pianist states that the summer home was damaged, but not so seriously as was at first feared. Mr. Bauer's letter concludes: "I must ask you please to raise all my fees fifty cents, for my wife must have some new jewels, and I expect to buy them in New York next winter."

Mr. Bauer's manager hastened to reply that the prospects for the forthcoming tour are so favorable that the pianist's recent loss will be quickly forgotten when counting the profits of his American visit.

## Tonkünstler Convention in Frankfurt.

The Central Union of the German Tonkünstler and the Tonkünstler Societies will have a convention in Frankfurt-on-the-Main, September 16 and 17. The meetings will be held in the large hall of the Conservatory of Music in that city.

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